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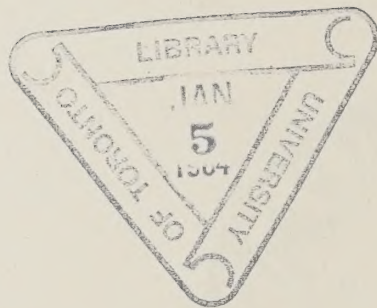


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Richard Wagner

FROM A PORTRAIT BY FRANZ VON LENBACH, PAINTED IN 1872

RICHARD WAGNER



RICHARD WILHELM WAGNER —by far the greatest composer since Beethoven—was born at Leipzig on the 22d of May, 1813. He was the youngest of nine children, his father, a police official, dying when Richard was but six months old. A year afterward his mother married Ludwig Geyer, an actor engaged at the Dresden theatre, and to Dresden the family then removed. Geyer was fond of painting, and he wished young Richard to become an artist; but he died when the boy was only seven years old, and the study of art was then discontinued. Richard became a pupil at the “Kreuzschule,” and later on at the “Thomasschule,” at Leipzig, to which city the twice-widowed mother returned in 1827. So far not much had been done for Richard’s musical education; he had had a few lessons in pianoforte playing, but he preferred to try to play the operatic airs he had heard at the theatre instead of practising his exercises, and to his dying day Wagner never became a satisfactory pianist. But even at this early period of his life his eminent poetical gifts became evident. At the school his poem on the death of a fellow pupil won him the prize from a number of competitors, and soon afterward, incited by his study of the ancient Greek poets and Shakespeare, he resolved to write a tremendous tragedy. It is related that in the course of this absurd production—which, of course, was never completed—no less than forty-two persons died or were killed, so that when the young author reached the last act, he was short of characters and had to bring back several of them as ghosts!

His sister, Rosalie Wagner, was an actress, and through her the boy was constantly in touch with the theatre. The great success obtained by C. M. von Weber with *Der Freischütz* may have had a strong influence upon the career of Wagner. Still, it was only after the family’s return to Leipzig that it became clear to Richard what his vocation

really was. At the Gewandhaus concerts in that city he heard Beethoven’s symphonies and the music to *Egmont* for the first time; and he was so deeply impressed that he resolved to become a musician. In spite of determined opposition on the part of his family he carried out his resolution by beginning the study of harmony and counterpoint with Theodor Weinlig, then cantor at the Thomasschule. As the first results of his studies we have a sonata and a polonaise for pianoforte, also an overture with a final fugue, and later on a symphony for orchestra. The latter was performed at the Gewandhaus in 1833, with considerable success.

We next hear of Wagner at Würzburg, where his brother Albert was stage manager, and where Richard now became director of the chorus at the theatre. While there he wrote the libretto and composed the music of an opera, *Die Feen* (*The Fairies*), a juvenile work, which in his later years he did not think worthy of publication. It was, however, published after his death and performed at Munich; but these performances, apart from the historical interest attaching to them, added nothing to Wagner’s fame. His next work was an opera upon the subject of Shakespeare’s *Measure for Measure* called *Das Liebesverbot* (*Forbidden Love*); this he wrote while conductor at Magdeburg in 1836. It was performed there, and failed completely.

Wagner was now in bad pecuniary straits, which condition unfortunately lasted for some years. After being conductor at the theatre at Königsberg, he accepted the same post at the theatre of Riga in 1837. It was here that he began the composition of his grand tragic opera *Rienzi*, the first of his works which was published, and the first which eventually gained acceptance in Germany. The music of two acts of this opera was finished, when Wagner suddenly resolved to journey to Paris, in the hope of having the work produced

there. This was in 1839. He took passage on a sailing vessel bound from Pillau to London; the vessel encountered a succession of violent gales near the coast of Norway, and it was there that Wagner first heard the old legend of the Flying Dutchman from the sailors on board. Reaching Paris by way of London and Boulogne, he completed the score of *Rienzi*, but was unsuccessful in his efforts to get it performed at the Paris Opéra, and for some six months he was literally on the brink of starvation. At that time he was actually driven by want to arrange the fashionable operatic music of the day — airs from Donizetti's *Favorita* and Halévy's *Queen of Cyprus* — for the inartistic combination of piano-forte and cornet! He also composed some songs with a view to attaining popularity in the fashionable society of Paris; but they proved to be far too good for the taste of the public of that time. During his sojourn in the French capital he composed the music to *Der fliegende Holländer* (*The Flying Dutchman*), which shows enormous progress in style, compared with *Rienzi*. In April, 1842, Wagner left Paris for Dresden, where meanwhile *Rienzi* had been accepted for performance by the Royal Opera. It was given there on October 20 of that year with extraordinary success, which increased at every performance. Wagner was requested to prepare for an initial production of *The Flying Dutchman*, and this took place on January 2, 1843. It cannot be said that the public of that time fully appreciated the composer's vast artistic progress as shown in the new work. But this lagging behind of the public taste has always been, and probably always will be, apparent in the lives of men of genius.

Through the death of Rastrelli a conductorship at the Dresden Opera had become vacant, and this post was now offered to Wagner. He entered upon his duties with enthusiastic energy and zeal, and some of the performances which he conducted, such as those of Gluck's operas, were models of excellence. His efforts to get his own operas produced in other cities were, however, not very successful; but this did not in the least interfere with his creative activity. At this period he was engaged in writing the libretto and com-

posing the music of *Tannhäuser*; and during a holiday tour and subsequent stay at Marienbad he sketched the libretto of a comic opera, *Die Meistersinger von Nürnberg* (*The Mastersingers of Nuremberg*), which was originally intended as a humorous counterpart to *Tannhäuser*. The latter work was first performed at Dresden, on October 19, 1845; its success, like that of *The Flying Dutchman*, was but moderate at first. Wagner now turned to the Siegfried saga for dramatic material, and by the autumn of 1848 he had written the drama *Siegfried's Tod* (*Siegfried's Death*.) In the political events of that year he took such an active part with contributions to the press as well as with speeches that he was forced to sever his connection with the Royal Opera and to leave the country. He fled to Switzerland and settled at Zürich, where he published two important treatises entitled *Art and the Revolution* and *The Artwork of the Future*. In February, 1850, he again visited Paris, and thence he sent the newly completed score of *Lohengrin* to his friend Franz Liszt, who was then director of the music at the court of the art-loving Grand Duke of Saxe-Weimar. Liszt enthusiastically undertook the production of this work, and the first performance took place on August 28, 1850. So great was its success that the strong impression which the works of Wagner have imprinted upon the entire world of art may be said to date from that performance. After returning to Zürich, Wagner published early in 1851 a treatise entitled *Opera and Drama*, in which he fully expounds his epoch-making theory of the equal importance of poetry, music and the actor's art in the structure of a perfect musical drama, — a subject which had occupied his thoughts for years. He contends that in the musical drama the three arts should be indissolubly welded into a well balanced whole, in which no one should preponderate, but that each should support, amplify and intensify the others. On this topic a veritable war has since raged in artistic and literary circles, lasting over thirty years; but now very little doubt is left that Wagner's theory is the correct one; it has achieved a glorious victory wherever his works have been adequately performed.

The evolution of this great art doctrine was the result of years of study, reflection and severe self-criticism, and was of course not accomplished without a struggle. If we examine critically those of Wagner's works which he wrote before the publication of his *Opera and Drama*, we find that the music of his *Rienzi* is modelled upon the operas of Spontini and Meyerbeer, the two composers whose works reigned supreme upon the operatic stage when *Rienzi* was written. Wagner's originality in this work is almost hidden by the conventionalities of the prevailing style; but in *The Flying Dutchman* there is strong evidence of critical thought and consequent modification of this borrowed manner. The declamation in this work is far more impressive and powerful than in *Rienzi*; and this is still more strikingly the case in *Tannhäuser* and *Lohengrin*. However, the essential differences between the so-called "grand" opera of the period and Wagner's musical drama are enumerated farther on.

After completing *Opera and Drama* Wagner turned his attention to composing the music for *Siegfried's Death*; but upon reconsidering his material he finally resolved to treat the whole Nibelungen saga in a trilogy, and the work eventually grew to the colossal dimensions in which we now possess it, *i.e.* a series of four dramas (three of three acts each and an introductory one of one act) intended for performance on four consecutive days. He gave to the whole group the title *Der Ring des Nibelungen* (*The Ring of the Nibelungs*), and the four dramas are: *Das Rheingold* (*The Rhinegold*), *Die Walküre* (*The Valkyr*), *Siegfried*, and *Götterdämmerung* (*The Dusk of the Gods*). The libretto for the entire work was completed in two years (by 1853), but the musical composition occupied Wagner at intervals during the next nineteen years, many periods of interruption intervening. He had completed the first two dramas and two acts of *Siegfried*, when he was seized by the conviction that he could never get his great cycle performed. It was then that he turned his attention to *Tristan and Isolde*. The libretto of this work was finished in 1857, and the music two years later, during an extended visit to Venice.

Although the master's theory concerning the musical drama is consistently applied in *The Rhinegold* and *The Valkyr*, it must not be forgotten that these two works are but fragments of a greater whole, and that therefore *Tristan and Isolde* is the first complete work composed after his theory was fully formulated. This drama, together with *The Mastersingers of Nuremberg*, which was completed in 1867, is considered by many to mark the climax of Wagner's genius.

In 1860 he again went to Paris, where he arranged and conducted some concerts consisting of fragments of his works, and in March, 1861, his *Tannhäuser* was performed at the grand Opéra of that city, by command of the Emperor Napoleon III; it was hooted and hissed off the stage by the members of the Jockey Club, who resented the production of an opera which did not contain the customary ballet in the middle of the second act. During 1862 Wagner was principally occupied with the composition of *The Mastersingers*. At that time he was again terribly involved in pecuniary embarrassments, and attempted to improve his circumstances by giving concerts in various cities, among them Vienna, Prague, Leipzig, St. Petersburg, Moscow and Budapesth. The great turning point in his fortunes, however, did not come until May, 1864, when King Ludwig II of Bavaria called him to Munich and relieved him from the ever pressing cares and anxieties concerning his bare existence. It was at Munich that *Tristan and Isolde* and *The Mastersingers* were first performed in 1865 and 1868 respectively, the performances in each case being, perhaps, the best that have ever been given of these music dramas.

Wagner was now enabled to complete his great *Nibelungen* trilogy; and by 1872 the music of the monumental work was finished at Tribschen, near Lucerne, whither he had moved in 1867. Meanwhile the energetic efforts of numerous friends and the support of the king rendered possible the building of a special theatre for the proper performance of this exceptional work. In 1871 Wagner settled at Bayreuth in Bavaria, and there the new theatre was built. The first performance of the cycle took place in August, 1876, in the pre-

sence of an immense number of spectators, who had come from all parts of the civilized world; and its artistic success was beyond all doubt. Wagner might indeed have rested now upon his well earned laurels, but his mental activity knew no cessation. Even during the preparations for the *Nibelungen* performances he had sketched a new work, *Parsifal*, and now, with redoubled energy, he turned to its musical composition. It was completed early in 1882, and was first performed at Bayreuth in July of that year. In September Wagner left for Venice, there to rest from the fatigue he had undergone during the *Parsifal* performances; and it was there, on February 13, 1883, that he suddenly died.

The main cause of Wagner's unique position in the history of opera lies in the fact that he was not only a composer, but also a dramatic poet, and was thus enabled to carry out successfully the theory which he gradually developed. No graver mistake can be made than to look upon Wagner solely as a great musician. His originality of expression is as marked in the librettos of his works as in their music. His sense of color, of rhythm, of dramatic effect, no less than his insight into all the phenomena of human character, was wonderfully exact. A man of such many-sided genius was the only one who could achieve the emancipation of the musical drama from the old "grand" opera. Had it not been for Wagner's personal ability to realize in every detail his performances, he would never have been more than a visionary. His striking musical originality would have attracted attention, but as a musician alone he would, in all probability, have failed to revolutionize the operatic world in the epoch-making manner in which he has done so. As long as the musical and dramatic elements of an operatic work are elaborated by different individuals, one will always be found to lean upon or to be sacrificed to the other.

It would be difficult to point to any other musician, with the single exception, perhaps, of Beethoven, whose career exhibits such continued growth. Much as Wagner in his early days was

inspired by the romantic fire of a Spontini (of which this master's *La Vestale* and *Fernando Cortez* give proof), much as he delighted in his own *Rienzi*, because it seemed to him to be the happy combination of the explosive materials of an heroic drama with all the pomp and circumstance of French "grand" opera, yet he was severe enough in his self-criticism to recognize the fact that he never could reach artistic independence on those lines. So in spite of the success obtained by *Rienzi* he abandoned this style of composition, and turned to new ways in *The Flying Dutchman*. In this drama we first meet with so-called "leading motives" (*Leitmotive*), which are short but pregnant musical phrases, intended to portray the various personages of the action, the different passions which animate them or the sentiments they express. It is specially due to the use of these leading motives that Wagner's music is so wonderfully impressive, because by combining them or varying them in the most admirable manner, they become true plastic images of the figures of the drama in all their manifold relations towards each other. It is through the thematic character of Wagner's music that the drama obtains its intense force and clearness. Liszt has aptly remarked: "He makes the orchestra reflect; in his hands it reveals to us the soul, the passions, the sentiments, the slightest emotions of his personages; with him the orchestra becomes the echo, the fine veil through which he lets us perceive all the vibrations of their hearts; one might say that they palpitate in this medium, and across its sonorous and diaphanous walls we are alive to the most impetuous as well as to the slightest emotions."

In a brief article it is, of course, impossible to estimate with adequate detail Wagner's cardinal importance to art. But a concise statement of the essential points of difference between his musical drama and the old, so-called "grand" opera, which reigned supreme upon the lyric stage when Wagner began to write, will at least give the reader an insight into the far-reaching nature of the reforms which he accomplished through the ripening of his great theory. These points may be classified under nine heads: *First* as concerns the subjects

of his works, we find that his poems, after *Rienzi*, are exclusively national ones. He discards the historical opera, and turns to legends, myths and sagas as the only proper source of material for his art. Thus he emphasizes the motives which govern human nature at all times, and are quite independent of any given historical period. The *second* point concerns the poetical treatment of the text, as well as of the dramatic structure. The latter is always true to the canons of the best art; all that is not essential to the action is eliminated, and the dramatic basis is formed from accurate emotional analysis and the consistent delineation of character. The librettos are highly poetical, and possess an excellent literary style, rarely to be found in such works. The *third* point is the altered relation between music and poetry. While in the "grand" opera the music seldom had any other object but self-exploitation, the text being merely the incidental frame upon which it was hung and which it fitted more or less closely, Wagner places music and poetry upon a plane of perfect equality. Words and music interpret each other: the poetry determines the manner of its musical treatment, the music refines and ennobles the poetical expression.

The *fourth* point relates to the treatment of the orchestra, which from a mere accompaniment is raised to an independent factor of symphonic character. Wagner employs it in a sense quite other than the Italian opera composer, in whose hands it was nothing but "a huge guitar" for accompanying the singers. Through the employment of leading motives, expressing definite occurrences in the drama, or characteristic moods or sentiments, the orchestra becomes the modern equivalent of the Chorus of antique tragedy, forming a running comment upon the action of the drama. The *fifth* point of importance is the abolition of the customary set operatic forms, in so far as they are not the logical result of the dramatic

situation. Wagner discards bravura singing; his works offer no opportunity for the display of vocal gymnastics; and ensemble singing occurs only when dramatically justified. The position of chief importance he gives to the dramatico-musical dialogue, and, of course, he discards the ballet. The *sixth* point concerns the exclusion of any spoken dialogue or that kind of recitative which was customary in "grand" opera between the different set numbers. Wagner's recitative is melodic singing; his song is musical declamation. The *seventh* point concerns the melodic invention and harmonic treatment of the music. These are so specifically characteristic of Wagner that other composers who have tried to use the new style have for the most part become mere plagiarists, falling—perhaps involuntarily—into his melodic and harmonic trend of thought. This, however, is by no means a necessary consequence of Wagner's art-principles; it is merely a proof of his powerful individuality and of his immense influence upon his contemporaries. The *eighth* point relates to the totally different demands made upon the performers. The singers must be both good musicians and good actors, since singing, musical phrasing, declamation and acting must all go hand in hand, and the neglect of any of these elements is fatal. And for the *ninth* and last point, we find a specially picturesque element in the scenic setting, the utmost plasticity in the grouping, and an impressive dignity in the bearing of the performers.

All these factors together form that complete art-work, to which all the individual arts contribute a share. Thus we have the so-called "Art-work of the Future," once so bitterly attacked, but finally victorious, which has nothing, not even the name, in common with "grand" opera. To the bold creator of this most perfect art-work we may fittingly apply Shakespeare's words:

"He does bestride the narrow world like a Colossus!"

Carl Arnbruster.

April 15, 1904.

CHRONOLOGICAL TABLE OF THE VOCAL WORKS OF RICHARD WAGNER

I. Operas and Music Dramas

TITLE	PLACE AND YEAR WHEN BEGUN	PLACE AND YEAR WHEN COMPLETED	PLACE AND DATE OF FIRST PERFORMANCE	CONDUCTOR OF FIRST PERFORMANCE
1. DIE FEEN (<i>The Fairies</i>)	Würzburg, 1833	Würzburg, 1833	Munich, June 29, 1888	Franz Fischer
2. DAS LIEBESVERBOT (<i>Forbidden Love</i>)	Leipzig, 1834	Magdeburg, 1836	Magdeburg, March 29, 1836	Richard Wagner
3. RIENZI, DER LETZTE DER TRIBUNEN (<i>Rienzi, the Last of the Tribunes</i>)	Riga, 1838	Paris, 1840	Dresden, October 19, 1842	Karl Gottlieb Reissiger
4. DER FLIEGENDE HOLLÄNDER (<i>The Flying Dutchman</i>)	Paris, 1841	Paris, 1841	Dresden, January 2, 1843	Richard Wagner
5. TANNHÄUSER, UND DER SÄNGERKRIEG AUF WARTBURG (<i>Tannhäuser, and the Singing Contest on the Wartburg</i>)	Dresden, 1844	Dresden, 1845	Dresden, October 19, 1845	Richard Wagner
6. LOHENGRIN	Dresden, 1846	Dresden, 1847	Weimar, August 28, 1850	Franz Liszt
7. DER RING DES NIBELUNGEN (<i>The Ring of the Nibelungs</i>)	(<i>The complete work</i>) Dresden, 1848	Bayreuth, 1874	Bayreuth, August 13, 14, 16, 17, 1876	Hans Richter
Consisting of four dramas: (a) DAS RHEINGOLD (<i>The Rhinegold</i>)	(<i>Separately</i>) Zürich, 1852	Zürich, 1854	Munich, September 22, 1869	Franz Wüllner
(b) DIE WALKÜRE (<i>The Valkyr</i>)	Zürich, 1854	Zürich, 1854	Munich, June 26, 1870	Franz Wüllner
(c) SIEGFRIED	Zürich, 1855	Lucerne, 1869	Bayreuth, August 16, 1876	Hans Richter
(d) GÖTTERDÄMMERUNG (<i>The Dusk of the Gods</i>)	Lucerne, 1869	Bayreuth, 1874	Bayreuth, August 17, 1876	Hans Richter
8. TRISTAN UND ISOLDE (<i>Tristan and Isolde</i>)	Zürich, 1857	Venice, 1859	Munich, June 10, 1865	Hans von Bülow
9. DIE MEISTERSINGER VON NÜRNBERG (<i>The Mastersingers of Nuremberg</i>)	Dresden, 1845	Lucerne, 1867	Munich, June 21, 1868	Hans von Bülow
10. PARSIFAL	Bayreuth, 1876	Bayreuth, 1882	Bayreuth, July 26, 1882	Hermann Levi

II. Songs

1. DER TANNENBAUM (<i>The Fir-tree</i>)	Riga, 1838	Riga, 1838	
2. DIE BEIDEN GRENA- DIERE (<i>The Two Gren- adiers</i>)	Paris, 1840	Paris, 1840	
3-5. TROIS MÉLODIES (<i>Three Melodies</i>)	Paris, 1840	Paris, 1840	
6-10. FÜNF GEDICHTE (<i>Five Poems</i>)	Zürich, 1857	Biebrich, 1862	

BIBLIOGRAPHY

NOTE: The Wagner literature has grown to such dimensions that a detailed account of the same would far exceed the limits of this volume. The fact that the editor confines himself exclusively to an enumeration of the more important works requires no further justification.

In English

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EDITOR'S NOTE

In providing this edition with additional signs of expression (enclosed in parentheses to distinguish them from the composer's own signs), as well as with explanatory notes, the editor has no wish to advance his views as infallible. Nor, as regards the proper execution of the various ornaments, does he suppose that the manner he has indicated is the only correct one. He readily admits that accomplished singers or players may often hold a different opinion. But he is at least conscious that he has not misrepresented the essential character of the various pieces. He hopes that through his labors, based upon the practical experience of many years, both teachers and students may find the proper performance of many of the more difficult pieces somewhat facilitated, this being the main object he has had in view.

WAGNER LYRICS
FOR BARITONE AND BASS

THE FIR TREE

(DER TANNENBAUM)

BALLAD

(Composed at Riga, in 1838)

SCHEUERLEIN

Translated by Charles Fonteyn Manney

Edited by Carl Armbruster

RICHARD WAGNER

Moderato

PIANO

The first system of the piano accompaniment is in E-flat minor (three flats) and common time. It begins with a piano (p) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic foundation with chords and single notes. The system concludes with a fermata over the final chord.

BARITONE

(p)

The second system includes the vocal line for the baritone, which begins with a piano (p) dynamic. The lyrics are: "A lone - ly fir stands dream - ing, Si - lent, / Der Tan - nenbaum steht schwei - gend, ein - sam,". The piano accompaniment continues with a similar melodic and harmonic pattern to the first system, featuring a fermata at the end.

(p)

The third system continues the vocal line and piano accompaniment. The lyrics are: "on head - land gray; In dan - cing shal - lop a / auf grau - er Höh; der Kna - be schau - kelt im". The piano accompaniment features a more complex rhythmic pattern with sixteenth notes in the right hand. A second piano (p) dynamic marking is present. The system ends with a fermata.

a) If we except an aria, composed at the age of 16, of which the manuscript is said to be at Dresden, this is Wagner's first independent song. He composed it while Kapellmeister at Riga and mentions it in a letter to Aug. Lewald, then editor of the journal *Europa*. (Stuttgart), saying that he wrote it in the national key of Livonia (E flat minor), of which Riga is the capital. He adds that he is not particularly addicted to the melancholy fir-tree sentiment, but that it is difficult quite to escape it in that land. He begs Lewald not to judge of his operas from this song. (He had, at that time, composed two operas—"Das Liebesverbot" (Love forbidden), and "Die Feen" (The Fairies).— Passages in the accompaniment foreshadow similar passages in the "Flying Dutchman" (Ex ungue leonem!). They must be played with the greatest smoothness. The vocal part is not difficult.

b) Observe that from this point there is a *cresc.* and *decresc.* in every measure, while at the beginning the rise and fall of sound extends over two measures.

youth Floats past o'er spar - - kling bay.
Na - chen ent-lang dem blau - - en See.

(pp) Deep mus - ing stands the fir - tree On the moun-tain's som-bre
Tief in sich selbst ver - sun - ken die Tan - ne steht und

(mp) brow; The boy sings to the
sinnt, der Kna - be kost der

wave - lets, Which rip-ple a-bout the prow. "Old
Wel - le, die schäumend vor - ü - ber - rinnt. „Du

fir - tree there a - bove me, Thou com - rade gaunt and
 Tan - nenbaum dort o - ben, du al - ter fin - strer Ge -

grim, *(mf)* Why gaze on me so
 sell, was schaut du stets so

sad - ly As o'er the waves I skim?" A
 trü - be auf mich zu die - ser Stell?" Da

quiv - er shakes the fir - tree, It makes a gen - tle moan; And
 rüh - ret er mit Trau - ern, der dunk - len Zwei - ge Saum, und

like a ten-der whis - per These words are waft - ed down: "Full
 spricht in lei - sen Schau - ern, der al - te Tan - nen - baum: „dass

a) (*pp*)

soon the axe will fell me, To house thy life-less clay;
 schon die Axt mich su - chet zu dei - nem To - dtenschrein.

(*pp*)

For thee do I cease - less sor - row, So
 das macht mich stets so trü - be, ge -

(*mp*)

young to pass a - way!"
 denk' ich, Kna - be, dein."

pp

a) Very impressively, yet *pp*

THE TWO GRENADIERS (LES DEUX GRENADIERS)

a)
HEINRICH HEINE (1799-1856)
Translated by Arthur Westbrook
Edited by Carl Armbruster

(Composed at Paris, in 1840)

RICHARD WAGNER

Moderato

PIANO

The piano introduction is in 6/8 time, marked Moderato. It features a melody in the right hand with eighth-note patterns and a bass line with chords and single notes. The piece begins with a piano (p) dynamic.

b) BARITONE

The baritone vocal entry is in 6/8 time, marked Moderato. It begins with a piano (p) dynamic. The lyrics are: "Home-ward to France jour-neyed two gre-na-diers, Cap-tives no long-er, far Long-temps cap-tifs chez le Rus-se loin-tain, deux gre-na-diers re-tour-".

The baritone vocal line continues with the lyrics: "Rus-sia they were leav-ing; And as their feet pass'd o'er the Ger-man frontiers naient vers la Fran-ce; dé-jà leurs pieds touchaient le sol Ger-main;". The piano accompaniment provides harmonic support with chords and single notes.

The baritone vocal line concludes with the lyrics: "Bad news they heard, their heads bow'd down with griev-ing. For mais on leur dit: pour vous plus d'es-pé-ran-ce; l'Eu-". The piano accompaniment features a crescendo (cresc.) in the final measures.

a) Heine himself translated his "Die beiden Grenadiere" into French for Wagner in Paris in 1840. The song met with no great success at the time. It is a curious coincidence that Schumann in his setting of the verses also makes use of the "Marseillaise" in the last stanza. In December 1840 this became the subject of an interesting letter from Wagner to Schumann, in which he jokes about the small success of his song.

b) The song must be rendered dramatically and great attention must be given to correct and impressive declamation.

there a - wait - ed them the tale of bit - ter woe, That their
rope a tri - om - phé, vos bra - ves ont vé - cu, c'en est

coun - try was sha - ken; Scat - ter'd the va - liant arm - y, de -
fait de la Fran - ce, et de la grande ar - mé - e; et

feat - ed that brave host, And the em - p'ror, the em - p'ror a cap - tive been
ren - dant son é - pé - e, l'em - pe - reur, l'em - pe - reur est cap - tif et vain -

ta - ken.
cu.

a) Here, as far as the pause, the tempo may be slightly accelerated.

Grief fill'd their hearts; their
Ils ont fré-mi; cha-

tears flow'd o-ver fur-row'd cheeks, their breasts heaved with hard hope-less sob-bing. Said one, "A-
cun deux sent tom-ber des pleurs brû-lants sur sa mâ-le fi-gu-re. Je suis bien

las! not tears, not tears but blood should flow, My old wound so fierce-ly is throb-bing?"
mal, dit l'un, je vois cou-ler des flots de sang de ma vieil-le bles-su-re.

a) The accompaniment here depicts the utter exhaustion and despair of the Grenadiers. Forty years later Wagner employed a similar phrase in "Parsifal," Act III, where Gurnemanz describes the sorrows of the Knights of the Holy Grail. Play it *sempre legato* and quite uniformly.

(p) *(in*

"Now all is o'er!" the oth-er cried: "Would I in death might lie! But I've a
 Tout est fi - ni, dit l'au - tre, ô, je voudrais mou - rir! Mais au pa-

faltering voice) (p)

wife and child who wait for my re-turn-ing, Wait, with pray'rs and with yearn-ing! I
 ys mes fils m'at - tendent, et leur mè - re, qui mou - rait de mi - sè - re! J'en -

hear their voi - ces plead - ing; They must per - ish should I die!"
 tends leur voix plain - ti - ve; il faut vi - vre et souf - frir!

f *dim.* *p*

^{a)} (*mf*)

"Child-ren nor wife do I reck of; A far keen - er sor - row gnaws my heart at this
 Fem-mes, en-fants, que m'im - por - te! Mon cœur par un seul vœu tient en - core à la

mf *f* *mf*

a) With a new effort, recklessly as it were. The vision of the captive Emperor haunts him.

hour. — Let them go beg for their bread! For my em-p'ror, a cap - tive has been
 ter - re. Ils men-die - ront s'ils ont faim, l'em - pe - reur, il est cap - tif, — mon em - pe -

ta-ken! O broth-er, hark to my pray'r in death!
 reur! — ô frè - re, é - cou - te - moi, je meurs!

To pleas - ant fields of France let my bod - y be
 Aux ri - ves que j'ai - mais, rends du moins mon ca -

car - ried, Dig a grave with thy lance — Where a sol - dier may be
 da - vre, et du fer de ta lan - ce, au sol - dat — de la

a) Here with broken voice, as if exhausted by the preceding effort.

bur - ied. None but my na - tive soil can give my spir - it
 Fran - ce creuse un fu - nè - bre lit, sous le so - leil Fran -

rest. Then on my breast, when safe from all a-larm,
 pais. Fixe à mon sein gla - cé par le tré - pas

My cross of hon - or shall rest for ev - er light - ly; Place, too, my mus-ket in
 la croix d'honneur que mon sang - a ga - gné - e, dans le cer-ueil cou - che-

curve of my arm, While in my hand I hold my sword-hilt tight - ly. And
 moi l'arme au bras, mets sous ma main la gar - de d'une é - pé - e, de

(poco - a - poco - - - cre - - -

then I'll lie and wait, and watch with-in the tomb; Keep-ing guard, keep - ing
là je prê - te - rai l'oreille au moin du bruit, jusqu'au jour où, ton-

a)

poco - a

scen - - - do)

guard 'mong the dead all un - heed - ing, Till the roar of the can - non shall pierce the gloom, And
nant sur la terre é - bran - lé - e, l'é - cho de la mê - lé - e m'ap - pel - le - ra du

poco - cre - scen do

Più Allegro

tramp of horse-men wild-ly speed - ing
fond de l'é - ter - nel - le nuit.

f pp b)

Più Allegro

sempre p

*(mp)**(mp)*

Per - chance 'twill hap in the height of the fray, When swords de-
Peut - ê - tre bien qu'en ce choc meur - tri - er, sous la mi-

a) Since the tempo is slow and the crescendo is to extend over fully seven measures, both singer and player must be careful not to let it be too sudden.

b) Unlike Schumann, Wagner gives the popular melody of the "Marseillaise" to the accompaniment only. It must be played very discreetly, to let the voice declaim quite independent of it. The first six measures very softly.

(mf) (

scend, and when bul - lets are fly - ing, That he, my
 traïlle et les feux de la bom - be, mon em - pe -

a)

(cre

em - p'ror will ride on his way O - ver the
 reur pous - se - ra son cour - sier vers le ga-

poco cresc.

scen

grave where si - lent I am ly - - ing. And
 son qui cou - vri - ra ma tom - - be. A -

do)

(cre

then from out the tomb I will rise,
 lors je sor - ti - rai du cer-cueil,

a) Here again we have a crescendo extending over seven measures which must be well sustained. The expression of the singer must become more and more exalted.

scen

do)

Arm'd to the teeth and with the glo - rious
 tout ar - mé; et sous les plis sa -

più f
 (quasi tamburo)

tri - col - or's flag wav ing o'er me, With him I love, be - fore me Once
 crés du drapeau tri - co - lo - re j'i - rai dé - fendreen - co - re la

more, with arm of might, For France and my em - p'ror I'll
 France et l'em - pe - reur, l'em - pe - reur, l'em - pe - reur bien ai -

ff

fight?
 me.

ff

THE DUTCHMAN'S ARIA

(ARIE DES HOLLÄNDERS)

„Die Frist ist um“

DER FLIEGENDE HOLLÄNDER

Translated by John Troutbeck

Edited by Carl Armbruster

THE FLYING DUTCHMAN

Act I, No 3

RICHARD WAGNER

Sostenuto (♩ = 50)

BARITONE

PIANO

Recit. lento

a) The term is past,
Die Frist ist um,

and
und

a tempo

once a - gain are end - ed the seven long years,
a - ber - mals ver - stri - chen sind sie - ben Jahr,

The
voll

a tempo

a) Like a voice from another world, with an expression of unusual solemnity. The singer should strive to awaken the deepest sympathy in his hearers, yet without displaying a trace of passion. The whole recitative must be almost in strict time.

wear - y sea casts me up - on the land. Ha! —
 Ü - ber - druss wirft mich das Meer an's Land. Ha! —

Più moto

p cresc. f

— haugh - ty o - cean! A lit - tle while and thou a - gain wilt
 — Stol - zer O - ce - an! In kur - zer Frist sollst du mich wie - der

f *tremolo*

bear me! Though thou art change-ful, un - chang - ing is my
 tra - gen! Dein Trotz ist beug - sam, doch e - wig mei - ne

b)

fp fp pp

doom. Recit. *lento*
 Qual. Re-lease, which on the land I
 Das Heil das auf dem Land ich

sostenuto p pp

a) These words not passionately, rather with terrible scorn.

b) With an expression of utter weariness.

seek for, nev - er shall I find it!
 su - che, nie werd' ich es fin - den!

Allegro (♩ = 80)

f staccato

True, thou heav - ing o - cean, am I to thee,
 Euch, des Welt-meers Flu - then, bleib' ich ge - treu,

Recit

f

ff

un - til thy lat - est bil - low shall break,
 bis eu - re letz - te Wel - le sich bricht,

p

f

un - til at last thou art no more.
 und eu - er letz - tes Nass ver - siegt.

p

f

dim.

p

Allegro molto agitato (♩ = 80)

a) En - gulf'd in o - - - cean's
Wie oft in Mee - - - res

b) *p* *f* *p*

deep - est wave, Oft have I long'd to find a grave; But
tief - sten Schlund stürzt ich voll Sehn-sucht mich hin - ab, doch

poco rit.
tremolo dim.

a) However deep the passion or the agony which the singer must express, there must, nevertheless, be a certain despairing repose above all.

b) The accompanist faces no easy task; the rushing sixteenth-notes, depicting the waves of the sea, must be played with all possible smoothness.

ah! a grave, I found it not!
 ach! den Tod, ich fand ihn nicht!

a tempo

p (*ben marcata la melodia*) *f*

I oft have blind - ly rush'd a - long, To
 Da, wo der Schif - fe furcht - bar Grab, trieb

p *f* *p*

find my death sharp rocks a - mong; But ah! my
 mein Schiff ich zum Klip - pen - grund, doch ach! mein

poco rit. *dim.* *f* *p* (*come sopra*)

death, I found it not!
 Grab, es schloss sich nicht.

And oft the
 Ver - höh - - - - - nend

f

pi - rate bold - ly dar - ing, My
droht ich dem Pi - ra ten, in

mf a)

death I've court - ed from the sword! death
wil - dem Kam - pfe hofft' ich Tod:

mf

Here, cried I, work thy deeds un - spar - ing,
Hier, rief ich, zeige deine Tha - ten,

mf *f*

My ship with gold is rich - ly stor'd! A - las the
von Schätzen voll ist Schiff und Boot! Doch ach! des

mf *ftremolo tr* *p trem.* *più p*

a) The accompanist should avoid overpowering the singer, even in *ff* passages.

sea's ra - pa - cious son But sign'd the cross and straight was
 Meer's bar - bar - scher Sohn schlägt bang das Kreuz und flieht da -

(*ppp possibile*) *p* *ppp* *pp*

gone!
 von!

En-gulf'd in o - cean's
 Wie oft im Mee - res

p

deep - est wave;
 tief - sten Schlund

Oft have I long'd to
 stürzt ich voll Sehn - sucht

cresc. poco a poco

find a grave!
 mich hin - ab!

Oft have I blind - ly rush'd a -
 Da, wo der Schif - fe furcht - bar

più cresc.

long, To find my death sharp rocks a - mong.
Grab, trieb mein Schiff ich zum Klip - pen - grund.

a) No - where a grave! No way of death!
Nir - gends ein Grab! Nie - mals der Tod!

b) *con portamento* Mine is the curse of liv - ing breath, Mine is the curse of liv - ing
Dies der Ver - damm - nis Schreck - ge - bot, dies der Ver - damm - nis Schreck - ge.

breath.
bot. *a tempo*

a) Even these words, which are certainly to be sung with vehemence, belong rather to a *description* of the Dutchman's sufferings than to an outburst of present despair; this he reaches later, and the extreme energy of voice must therefore be reserved.

b) Downcast, almost crushed.

Maestoso (♩ = 66)

a) Thee do I pray, bright an - gel sent from Heav - en, Thou who for
 Dich fra - ge ich, ge - pries' - ner En - gel Got - tes, der mei - nes

tremolo e sempre pp

me didst win un-look'd - for grace; Was there a fruit - less
 Heil's Be - ding-ung mir ge - wann, war ich Un - seel' - ger

hope to mock me giv - en, When thou didst show me how to gain re -
 Spiel-werk dei - nes Spot - tes, Als die Er - lö - sung du mir zeig - test

lease? Thee do I pray, bright an - gel sent from Heav - en, Thou who for
 an? Dich fra - ge ich, ge - pries' - ner En - gel Got - tes, der mei - nes

a) This direct address to the angel with terrible expression; despair leads the Dutchman to proclaim his wrath against Eternal Justice.

me didst win un-look'd-for grace; Was there a fruit-less hope to mock me
 Heil's Be - ding-ung mir ge - wann, War ich, Un - seel' - ger, Spiel - werk dei - nes

giv - en, when thou didst show me how to gain re - lease?____
 Spot - tes, als die Er - lö - sung du mir zeig - test an?____

cresc.

a) The hope is fruit-less! Free - dom is in
 Ver - geb' - ne Hoff-nung! Furcht - bar eit - ler

Un poco più moto (♩ = 76)

ff *ff*

vain! On earth a love un - chang - ing none can
 Wahn! Um ew' - ge Treu' auf Er - den ist's ge -

ff *mf*

a) Here the full force of despair finds vent.

Feroce (♩ = 69)

gain!
than!

ff

ff tremolo dim.

più p

pp

Molto passionato (♩ = 84)

a)

p

cresc.

a) This closing movement with all the energy of both performers.

a) A sin - gle hope with
Nur ei - ne Hoff - nung

me re - main - eth, A sin - gle hope still
soll mir blei - ben, nur ei - ne un - er -

stand - eth fast, Though earth its form long
schüt - tert steh'n: so lang' der Er - de

time re - tain - eth In ru - ins it must fall at
Keim auch trei - ben, so muss sie doch zu Grun - de

a) The expression of his horrible last hope with unmasked passion.

last! *geh'n!* Great day of Judgment!
Tag des Gerichtes!

f *ff* *ff*

near - - - ing slow,
Jüng - - - ster Tag!

ff *ff*

con portamento

When wilt thou dawn and chase— my night? When
Wann brichst du an in mei - ne Nacht? Wann

fp *p* *cresc.* *f* *ff*

comes it, that o'er-whelm-ing blow, Which strikes the
dröhnt er, der Ver-nich-tungs Schlag, mit dem die

ff *ff*

world with crush-ing might? When all the
Welt zu - sam - men kracht? Wann al - le

ff *pp*

dead are rais'd a - gain, when all the dead are rais'd a -
Tod - ten auf - er - stehn, wann al - le Tod - ten auf - er -

molto cresc. *più f*

gain, De - struc - tion I shall then at -
stehn, dann wer - de ich in Nichts ver -

a) *pp*

tain, de - struc - tion I shall then at - tain, When
gehn, dann wer - de ich in Nichts ver - gehn, wann

con portamento *più f* *pp*

a) Here we have the wonderful effect (invented by Beethoven) of a crescendo ending in a *pp*.

all the dead are rais'd a - gain, De-struction I
 al - le Tod - ten auf - er - stehn, dann wer - de ich

shall then at - tain, shall then at -
 in Nichts ver - gehn, in Nichts ver -

tain.
 gehn. Ye
 Ihr

worlds, your course con - tin - ue not!
 Wel - ten en - det eu - ren Lauf!

a) It is essential that no arpeggiando of this chord should be heard.
 b) Here the expression must reach its loftiest pitch.

End - less de - struc - tion be
 Ew' - ge Ver - nich - tung nimm

— my lot!
 — mich auf!

dim. *p* *pp* *rit.*

DALAND'S ARIA

(DALAND'S ARIE)

„Mögst du, mein Kind“

DER FLIEGENDE HOLLÄNDER

Translated by John Troutbeck

Edited by Carl Armbruster

THE FLYING DUTCHMAN

Act II, No 6

RICHARD WAGNER

Allegro moderato (♩ = 112)

PIANO

BASS

a)

Wilt thou, my child, 'ac - cord this stran - ger friend - ly
Mögst du, mein Kind, den frem - den Mann will - kom - men

wel - come? Sea - man is he, like me; my guest he would re -
hei - ssen! See - mann ist er, gleich mir, das Gast - recht spricht er

a) Daland is a rough-hewn character in the drama. The aria should be sung with much good humor and a certain bluntness, free from sentimentality, but not without feeling.

main. an. Home - less for long, he now is off a dis - tant
 Lang' oh - ne Hei - math, stets auf fer - nen, wei - ten

p

jour - ney; In for - - eign lands a - bun - dant treas - ure did he
 Rei - sen, in frem - - den Lan - den er der Schä tze viel ge -
 tr

p

a)

gain. wann. He from his
 Aus sei - nem

dolce

fa - ther-land is ban - ish'd, And for a home will rich - ly
 Va - ter - land ver - wie - sen, für ei - nen Heerd er reich - lich

a)

pay. Say, Sen - ta, would it much dis - please - thee
 lohnt! Sprich, Sen - ta, würd' es dich ver - drie - ssen,

Should he, a stran-ger, with us stay? should he, a
 wenn die - ser Frem - de bei uns wohnt, wenn die - ser

stran - ger, with us stay? Say, have I
 Frem - de bei uns wohnt? Sagt, hab' ich

gone too far in prais - ing? Look for thy-self, is she not
 sie zu viel ge - prie - sen? Ihr seht sie selbst, ist sie Euch

a) Here the pianist has a charming violin passage to perform. It must be played with grace and delicacy, but unobtrusively, so that the listener's attention be not distracted from the singer.

fair? Should not my praise be o - ver -
 recht? Soll ich vom Lob noch ü - ber -

poco cresc.

flow - - ing? Con-fess her gra - ces won - drous are,
 flie - - ssen? Ge - steht, sie zie - ret ihr Ge - schlecht!

mf *p* *cresc. sempre*

— con - fess, — con - fess her gra - ces, her gra - ces won - drous
 — Ge - steht — ge - steht, sie zie - ret, sie zie - ret ihr Ge -

ad lib *f*

are.
 schlecht!

p *p* *trem* *mf* *molto cresc.*

pp



b) This passage in thirds with passion, and each pair of notes strictly together.

Wilt thou, my child, ac - cord our guest a friend - ly
 Mögst du, mein Kind, dem Man - ne freund - lich dich er :

f *p dolce*

wel - come, And wilt thou al - so let him share thy kind - ly
 wei - sen, von dei - nem Her - zen auch spricht hol - de Gab' er

p

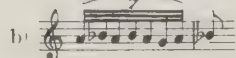
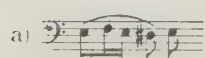
a)

heart? Give him thy hand, for bride-groom it is thine to
 an; reich ihm die Hand, denn Bräu - ti - gam sollst du ihn

tr *b1* *mf* *p*

call him! If thou but give con - sent, to - mor - row his thou
 hei - ssen! Stimmst du dem Va - ter bei, ist mor - gen er dein

c) *tr* *d)* *tr* *p*



art, to - mor-row his thou art.
Mann, ist mor - gen er dein Mann.

a) (trem.) *f* *p* *p dolce*

Look on these gems, look on these brace - lets! To what he
Sieh die - ses Band, sieh die - se Span - gen! Was er be -

owns, tri - fles are these. Dost thou, my child, not long to have them?
sitzt, macht dies ge - ring. Muss, theu - res Kind, dichs nicht ver - lan - gen?

p

a) Quasi oboe.

And all are thine when thou art his!
Dein ist es, wech-selst du den Ring!


pp ^{a)}

Yet nei-ther speaks!
Doch... Kei-nes spricht!

p *pp*

What then if I were gone? I see,
Sollt' ich hier lä-stig sein? So ist's!

p *p*

^{a)} The editor recommends that these tympani notes be played  instead of the way they are printed; of course, it requires a loose wrist to ensure each note being distinctly heard.

't were best that they were left a - lone.
am Be - sten lass' ich sie al - lein.

p

Mayst thou se -
Mögst du den

(with great impetus)

mf cresc.

f tremolo

cure this no - ble hus - band! Trust me, such
ed' len Mann ge - win - nen! Glaub' mir, solch

(ff)

pp

luck is giv'n to few, is giv'n to few!
Glück wird nim - mer neu, wird nim - mer neu!

cresc.

Stay here a - lone! a while I'll leave you.
Bleibt hier al - lein! Ich geh' von hin - nen.

p

p₂ *f*

Sen - ta is fair, and she is true, and she is true,
Glaubt mir, wie schön, so ist sie treu, so ist sie treu,

pp *f* *f*

Sen - ta is fair, and she is true, and she is true!
glaubt mir, wie schön, so ist sie treu, so ist sie treu!

f *ff*

f *ff*

WOLFRAM'S CAVATINA

39

(CAVATINE WOLFRAMS)

„Als du in kühnem Sange uns bestrittest“

TANNHÄUSER

Translated by Natalia Macfarren

Edited by Carl Armbruster

TANNHÄUSER

Act I, Scene IV

RICHARD WAGNER

Andante (♩ = 76)

BARITONE

PIANO

a)

b)

When for the palm in song we were con-tend - ing, And oft —
 Als du in küh - nem San - ge uns be - strit - test, bald sieg -

— thy con-q'ring strain the wreath had won, Our songs a-non thy vic - - to-ry sus-
 - reich ge - gen uns - re Lie - der sangst, durch uns - re Kunst Be - sie - - gung bald er -

a) Give to these (dotted) half-notes their full value, though the delicate execution of the chromatic scale is rendered somewhat difficult thereby.

b) Wagner says of Wolfram that he "is pre-eminently Poet and Artist; he needs little more than to address himself to the sympathy of the public to be sure of winning its interest!" The singer is cautioned, however, against regarding this number as entirely easy.

pend - ing, One glo-rious prize was won by thee a - lone,
 lit - test ein Preis doch war's den du al - lein er-rangst,

p *p*

One glo-rious prize was won by thee a - lone.
 ein Preis doch war's, den du al - lein er - rangst.

p *pp* *p* *rall.*

b) *Lento*

'T was mag - ic or a pow'r di - vine, Which
 War's Zau - ber, war es rei - ne Macht, durch

Lento (♩ = 54)

più p *pp*

a) The melody (of the bassoon) must be well marked, though *piano*.

b) To do justice to this lyric gem the singer must evince warmth and deep feeling; at the same time he must give careful attention to the values of the different notes, particularly the shorter ones. Wagner used to say "Take care of the little notes, the big ones will take care of themselves."

wrought thro' thee the won - drous sign, And taught thy harp with
die solch Wun - der du voll - bracht, an dei - nen Sang voll

songs of love The heart of maid so pure to move, And
Wonn' und Leid ge - bannt die tu - gend - reich - ste Maid, an

pp

taught thy harp with songs of love The heart of
dei - nen Sang voll Wonn' und Leid ge - bannt die

maid so pure to move For, ah! when thou in
tu - gend - reich - ste Maid? Denn ach! als du uns

un poco più mosso

pp

pride hadst left us, Her heart was closed to min-strels'
stolz ver-las-sen, ver-schloss ihr Herz sich uns-rem

pp *p*

song; Of her sweet pres-ence she be-reft us,
Lied, wir sa-hen ih-re Wang' er-blas-sen,

espress. *p*

sempre più mosso

For thee in vain she wear-ied long, ah! for
für im-mer uns-ren Kreis sie mied, ach! für

rall. - - - - -

thee in vain she wear - ied long. Re -
im mer uns ren Kreis sie mied. O

p *più p* a)

Lento b)

turn to us, thou peer - less sing - er, Thy voice has failed our
kehr' zu - rück, du küh - ner Sän - ger, dem uns - ren sei dein

Lento *p*

feasts too long; Thy match - less strains a - lone can bring her To
Lied nicht fern! Den Fes - ten feh - le sie nicht län - ger, auf's

a) well marked b)

smile a - new up - on our song. Re-turn to us,
 Neu - e leuch - te uns ihr Stern! O kehr' zu-rück,

our faith is plight - ed; Let strife and dis - cord cease for
 o kehr' uns wie - der! Zwie - tracht und Streit sei ab - - ge -

aye: In song our voi - ces re - - u - nit - ed, In song our
 than! Ver - eint er - fö - nen uns - - re Lie - der, ver - eint er -

a)

voi - ces re - u - nit - ed, In song our voi - ces re - u -
tö - nen uns - re Lie - der, ver - eint er - tö - nen uns - re

nit - ed, Shall hail a new and fair - er day; Shall
Lie - der, und Brü - der nen - ne uns fort - an, und

a) *tr* *p* *cresc.*

hail a new and fair - er day.
Brü - der nen - ne uns fort - an!

ff *ff* *f*

b) *tr*

dim. *p*



The turn slowly and deliberately. The whole measure is really "ad libitum!"

WOLFRAM'S FIRST SONG AT THE TOURNAMENT

(ERSTER GESANG WOLFRAMS IM SÄNGERKRIEGE)

„Blick' ich umher“

TANNHÄUSER

Translated by Arthur Westbrook

Edited by Carl Armbruster

TANNHÄUSER

Act II, Scene IV

RICHARD WAGNER

Moderato (♩ = 60)

BARITONE

PIANO

*(ben sostenuto)**p (quasi arpa)*

a)

When I be - hold this no - ble host as - sem - bled
 Blick ich um - her in die - sem ed - lem Krei - se,

My heart ex -
 welch ho - her

pands be - fore so fair a scene!
 An - blick macht mein Herz er - glüh'n!

These gallant he - roes, val - iant,
 So viel der Hel - den, tap - fer,

a) The singer must remember that, above all else, Wolfram is a poet. Wagner points out that in this song Wolfram's view of life, both as artist and as man, finds complete expression. It must be phrased throughout with great care, after due consideration of the poetical contents; while practice will be required to lend to the voice that variety of expression, necessary to the song's due effect.

wise and fear - less, Like stur - dy oak - trees, proud - ly fresh and
 deutsch und wei - se, ein stol - zer Eich - wald, herr - lich, frisch und

Lead *

green; And gen - tle dames I see in sweet per - fec - tion,
 grün; und hold und tu - gendsam er - blick' ich Frau - en,

f *R.H.* *L.H.* *p*

Lead

Like love - ly blos - soms bloom - ing fresh and fair.
 lieb - li - cher Blü - then düf - te - reich - ster Kranz.

p *Lead* *3*

My sen - ses swim be - fore such won - drous splen - dor, My song is
 Es wird der Blick wohl trun - ken mir vom Schau - en, mein Lied ver -

pp *Lead* *3* *

(*tr*)
 mute be-fore this vi - sion rare.
 stummt vor sol - cher An - muth Glanz.

pp
cresc.
Ped

one whose star - ry beau - ty, High in that heav'n which doth a - maze me, gleams.
 ei - nem nur der Ster - ne, der an dem Him - mel, der mich blen - det, steht:

At such a sight my

(pp) (pp)

soul, its strength re - new-ing, Sinks in en - rap-tured pray'r and ho - ly
Geist aus je - der Fer - ne, an - däch - tig sinkt die See - le in Ge -

pp *pp*

Ad *Ad*

(♩ = 60) a)

dreams. And lo! I
bet. Und sieh, mir

p *più p* *pp*

see a mag-ic foun - - tain flow - ing, Be - fore my
zei - get sich ein Wun - - der - bron - nen, in den mein

Ad *Ad*

gaze in won - drous wise re - veal'd, Up - on my
Geist voll ho - hem Stau-nens blickt; aus ihm er -

Ad

a) That is, the same tempo as hitherto, *not a più animato*, such as is often introduced here. Wolfram's vision is sufficiently characterized by the change in the accompaniment.

soul a rap - ture sweet be - stow - - ing,
 schö pfet gna - den - rei - che Won - - nen.

Whose quick -'ning pow'r my long - - ing heart has
 durch die mein Herz er na - - men - los er -

heal'd. Oh, ne'er may pas - sion dim this
 quickt. Und nim mer möcht' ich die - sen

pure out - pour - ing, Or wild de - sire dis - turb the
 Bron - - nen trü - ben, be - rüh - - ren nicht den Quell mit

lim - pid flood; I'll wor-ship there kneel-ing, de - vout, a - dor-ing, And
 frev - lem Muth: in An - be - tung möcht'ich mich o - pfernd ü - ben, ver -

p

free - ly spend my heart's last drop of blood! Ye
 gie - ssen froh mein letz - tes Her - zens - blut! Ihr

rit.

p *dim.* *pp*

no - bles, in these sim - ple words I ren - der What I have felt of
 Ed - len möcht' in die - sen Wor - ten le - sen, wie ich er - kenn' der

(mf)

love both pure and ten - der.
 Lie - be rein - stes We - sen.

f *p*

a) With quiet, straightforward and manly delivery.

TANNHÄUSER
Translated by Natalia Macfarren
Edited by Carl Armbruster

Allegro ($\text{♩} = 80$)

BARITONE

PIANO

(Con moto)

p

cresc.

a) (*f*)

O
O

a) The passionate quality of this song is in decided contrast to the calm, contemplative character of Wolfram's first Song at the Tournament.

(*mf*)

Let sin crouch in the dust be - fore thee; Oh,
Ge - bannt lass mich die Sün - de se - hen aus

dim. * *La* *3* *La* *3* *La* *3* *La* *3*

(*f*)

free from guilt this hon - or'd place!
die - sem ed - len rei - nen Kreis!

f *La* *3* *f* *La* *3* *f* *La* *3* *f* *La* *3* *f* *La* *3* *f* *La* *3*

a) (*p*) *molto legato*

Thou, no - ble love, in - -
Dir, ho - he Lie - be,

ff *pp* *quasi arpa* *d=72*

* *La* *3* *La* *3* *La* *3* *La* *3*

spire me, Thy glo - - ry
tö - ne be - gei - - stert

cresc.

La * *La* * *La* *3* *La* *3* *La* *3* *La* *3*

a) In the tone of a fervent prayer.

a) help me sing;
mein Ge - sang,

più f *ff*

Leg. *

(p) Thy flame im - mor - - tal fire
die mir in En - - gels - - schö

pp

Leg. *

b) me Fann'd by an an - - gel's
ne tief in die See - - le

cresc.

Leg. * *Leg.* * *

(mf) wing!
drang! Thou Du *espress.*

f *più f* *ff* *mf*

Leg. *

art from Heav'n de - scend - ed,
 nahst als als Gott ge - sand - te,

p *più p*

p

I fol - low thee a -
 ich folgt' aus hol - der

pp dolcissimo

(*p*)

far: Lead me, when all is
 Fern: so führst du in die

p

Lead *

end - - - ed, Where ev -
Lan - - - de, wo e -

cresc.

La * *La* * *La* *

- er - - - shines - - - thy
- wig - - - strahlt - - - dein

mf

La * *La* * *La* *

star!
Stern!

ff

La * *La* *

dim. *p* *pp*

La *

a)

WOLFRAM'S SONG TO THE EVENING STAR

(WOLFRAM'S GESANG)

„O! du mein holder Abendstern“

TANNHÄUSER

Translated by Arthur Westbrook

Edited by Carl Armbruster

TANNHÄUSER

Act III, Scene II

RICHARD WAGNER

Moderato (♩ = 46)

a)

BARITONE

Like death's dark shad-ow som-bre night de-
Wie To - des - ah - nung, Däm-m-rung deckt die

PIANO

pp

R.H. 3

scend-eth, Her sa - ble wing o'er all the vale ex - tend - eth;
Lan - de, um-hüllt das Thal mit schwärz-li - chem Ge - wan - de;

p *sempre pp*

The soul — that yearns to wing toward yon-der height, Still dreads to
der See - le, die nach je - nen Höhen ver - langt, vor ih - rem

(pp)

a) The singer is reminded of Wolfram's artistic and poetic nature. To him the experiences of life are food for reflection and meditation. A noble pride enables him to bear in manly fashion the pain of his hopeless love for Elizabeth; and this song is the direct outcome of his love. It must therefore breathe both resignation and a deep, tender emotion.

(p)

pass the gate of fear and night. There shin-est
Flug durch Nacht und Grau - sen bangt. Da schei-nest

pp *pp* *pp* *pp tremolando*

Lead *

(mp)

thou, O star of heav'n the bright-est, Thy sil - v'ry beam the
 du, o lieb - lich - ster der Ster - nel dein sanf - tes Licht ent -

pp

end - less dis-tance light-est; The dark'-ning twi - light yields be - fore thy
 sen - dest du der Fer - ne, die nächt' - ge Dämm' - rung theilt dein lie - ber

pp

ray, Whose cheer - ing light from the vale shows the way.
 Strahl, und freund - lich zeigst du den Weg aus dem Thal.

pp *pp*

(♩ - ♩) a)

b) *p dolce espress.*

O thou be-
O! du mein

p *più p* *sempre arpeggiando* *pp*

lov - ed eve - - ning star, Glad - ly I greet — thee
hol - der A - - bend - stern, wohl grüsst'ich im - - mer

from — a - far; From heart that ne'er her faith — be-
dich — so gern; vom Her - zen, das sie nie — ver-

(quasi cello) *pp* *pp*

tray'd Greet, as she pass - es, the pur - - est maid,
rieth, grü - sse sie, wenn sie vor - bei — dir zieht,

a) Meaning that the tempo (i.e. the duration of each measure) remains the same.

b) The composer has provided such copious signs of expression, that an intelligent singer cannot go astray in the interpretation of this song.

When, in her flight from earth - ly sad - ness, She
 wenn sie ent - schwebt dem Thal der Er - den, ein

goes to realms of end - less glad - ness,
 sel' - ger En - gel dort zu wer - den,

p *a)*

un poco rit.
p dim. When, in her flight from earth - ly
 Wenn sie ent - schwebt dem Thal der

pp tremolando *piu p* *ppp*

più rit. cresc. sad - ness, She goes to realms of
 Er - den ein sel' - ger En gel

più rit. *poco cresc.* *(più cresc.)*

a)

dim. *pp* *a tempo*

end - - less glad - - - ness.
dort - - - zu wer - - - den.

lento *p* *p a tempo* *dolce espress.* (Cello)

sempre arpeggiando

p *più p* *rit.* *pp* *pp*

♩

KING HENRY'S PRAYER (KÖNIG HEINRICH'S GEBET)

„Mein Herr und Gott, nun ruf'ich dich“

LOHENGRIN

Translated by Arthur Westbrook
Edited by Carl Armbruster

LOHENGRIN

Act I, Scene III

RICHARD WAGNER

Vivace (Lebhaft)

BASS

PIANO

ff

rit.

f

trem.

a) O Mein

Solennemente (Feierlich)

Lord of Lords, on Thee I call! To this dread strife Thy
Herr und Gott, nun ruf'ich dich, dass du dem Kampf zu -

ff

(p)

b)

Ed *

(p)

pre-sence lend. By sword's de - cree let judg - ment fall, And
ge - gen sei'st! Durch Schwer - tes Sieg ein Ur - theil sprich, das

pp

p

a) The prayer must be sung with great fervor and solemnity. The tempo *not too fast*. There is hardly a portion of the whole work against which, in the routine of operatic performances, so many sins are committed as against this prayer, which in nine cases out of ten is taken *much too fast*.

b) A long pause.

truth and vir-tue now de-fend. With strength en-
 Trug und Wahr-heit klar er-weist! Des Rei-nen

(p) *(mp)*

mf *dim.* *p* *p*

* *La* * *La*

dow the stain-less knight, With cra-ven fear the false one smite:—
 Arm gieb Hel-den-kraft, des Fal-schen Stär-ke sei er-schlaffi:—

fp

*

Lend us Thine aid; to hear us deign, For all our wis-dom
 so hilf uns, Gott, zu die-ser Frist, weil uns-re Weis-heit

(mp) *p*

mf *dim.* *p*

is but vain, for all our wis-dom is but vain!
 Ein-falt ist, weil uns-re Weis-heit Ein-falt ist.

p *(pp) rit.*

rit.

più p *pp* *pp*

KING HENRY'S ADDRESS TO THE NOBLES

(KÖNIG HEINRICH'S AUFRUF)

„Habt Dank, ihr Lieben von Brabant“

LOHENGRIN

Translated by Natalia Macfarren

Edited by Carl Armbruster

LOHENGRIN

Act III, Scene III

RICHARD WAGNER

Allegro e con forza

(Lebhaft und kräftig)

PIANO

The piano introduction consists of two systems of music. The first system features a grand staff with treble and bass clefs. The right hand plays a series of chords and eighth notes, while the left hand plays a more active melody with triplets and a fermata. The second system continues the piece, with the right hand playing chords and the left hand featuring a tremolo effect and a forte (f) dynamic. The piece concludes with a decrescendo (dim.) and a final chord.

BARITONE (or BASS)

The vocal entry is written for Baritone (or Bass) and includes piano accompaniment. The vocal line begins with a mezzo-forte (mf) dynamic and includes a melisma marked 'a)'. The piano accompaniment starts with a piano (p) dynamic and includes a crescendo (cresc.) leading to a forte (f) dynamic. The lyrics are in both German and English.

Have thanks, good Lieg-es of Bra-bant! Glo-ry in
 Habt Dank, ihr Lie-ben von Bra-bant! Wie fühl' ich

arms may for-tune grant! Great is my pride, that hearts so
 stolz mein Herz ent-brannt, find' ich in je-dem deut-schen

a) Bear in mind always that it is a King who speaks; therefore dignified and spirited, yet gracious.

brave Go forth our Ger-man land to save!
Land so kräf-tig rei-chen Heer-ver-band!

(*mp*)
Now 'gainst the wild Hun-ga-rian foe,
Nun soll des Rei-ches Feind sich nah'n,

(*mf*) All are re-solv'd at morn to go. Hence-forth his
wir wol-len tap-fer ihn em-pfahn: aus sei-nem

(*mf*) drear-y east-ern plain Let him not dare to quit a-
ö-den Ost-da-her soll er sich nim-mer wa-gen

gain! mehr! For Ger - man land draw Ger - man sword!
Für deut - sches Land das deut - sche Schwert!

p *cresc.* *f* *mf* *p* *f*

Ad. *

Then ye the realm will sure - ly guard.
So sei des Rei - ches Kraft be - währt!

f *mf* *p molto cresc.*

(with brilliance)

(f) *ff*

Ad. *trem.* *

ff

KURVENAL'S MOCKING SONG (KURWENAL'S SPOTTLIED)

67

TRISTAN UND ISOLDE
Translated by H. and F. Corder
Edited by Carl Armbruster

„Darf ich die Antwort sagen?“

TRISTAN AND ISOLDA
Act I, Scene II
RICHARD WAGNER

Con moto, ma non troppo
(Lebhaft, doch nicht zu schnell)

BARITONE

PIANO

a) May I an an-swer make her?
Darf ich die Ant-wort sa - gen?

Thus should she say to
Das sa - ge sie der

(f)

Dame I - sold!
Frau I - sold!

Though Corn - wall's crown and
Wer Korn - wall's Kron' und

(f)

dim. p f

b)

Eng - land's isle To Ire-land's child he gave, Her
Eng - lands Erb' an Ir - lands Maid ver - macht, der

(mf)

f p f

c)

own by choice he may not be, He brings the King his bride! A
kann der Magd nicht ei - gen sein, die selbst dem Ohm er schenkt. Ein

(f)

p f

a) The spirit which animates this song is not difficult to discover; it is that of downright daredeviltry. Kurvenal is a rough jewel, whose rudeness even his master, Tristan, resents.



c) As at b.

he - ro knight Tris-tan is hight! I've said; nor care to
 Herr der Welt Tri-stan der Held! Ich ruf's: du sag's und

f *ff* *f* *p* *cresc.*

Più presto (Schneller)

meas - ure Your la - dy's deep dis-pleas - - ure!
 groll - ten mir tau - send Frau I - sol - - den!

f *p* *cresc.* *f* *a)* *f* *cresc.*

Sir Mo-rold cross'd o'er might-y wave In Corn-wall tax to—
 Herr Mo-rold zog zu Mee - re - her, in Korn-wall Zins zu—

più f *trem.* *ff* *p* *cresc.*

lev - y; A lone-ly isle now holds his grave, He died of wounds full
 ha - ben ein Ei - land schwimmt auf ö - dem Meer, da liegt er nun be -

f *p*

a) As at b, previous page.

(f)

heav - y! In I - rish lands now hangs his head As tri - bute by the
gra - ben! Sein Haupt doch hängt im I - ren-land, als Zins ge-zahlt von

f *p* *cresc.*

ff *a)*

Eng-lish paid: Hail! to our brave Tris-tan, Pays the tax for his clan! In
En - ge - land. Heil un-ser Held Tri-stan, wie der Zins zah-len kann! sein

ff *ff*

I - rish lands now hangs his head As tri - bute by the English paid: Hail! to our brave Tris-
Haupt doch hängt im I - ren-land, als Zins ge-zahlt von En - ge - land. Hei! un-ser Held Tri-

tan Pays the tax for his clan!
stan, wie der Zins zah-len kann!

a) In the drama the Chorus enters here with a transposition in key.

POGNER'S ADDRESS

(POGNER'S ANREDE)

„Nun hört, und versteht mich recht“

DIE MEISTERSINGER VON NÜRNBERG

Translated by Arthur Westbrook

Edited by Carl Armbruster

THE MASTERSINGERS OF NUREMBERG

Act I, Scene III

RICHARD WAGNER

Allegro moderato

PIANO

The musical score is written for piano and voice. The piano part begins with a 3/4 time signature and a key signature of one flat. It features a recurring eighth-note figure in the right hand, marked 'espress.' and 'dim.'. The vocal parts enter with the lyrics 'Nun hört, und versteht mich recht!'. The bass part has a few notes at the beginning, marked 'BASS (f)'. The tenor part has a few notes at the end, marked 'Now Nun'.

a) The turn is part of the melody, not a mere ornament. Wagner was always particular that it should be played broadly and comfortably; consequently the tempo must not be taken too fast.

b) The "St. John's Day Motive" which plays so important a part in this number, and indeed in the whole drama, should always be warmly expressive yet without becoming obtrusive.

(mp)

The good St. John's high fes - tal day Ye know we keep to -
 Das schö - ne Fest, Jo - han - nis - tag, ihr wisst, be - geh'n wir

p *dolce*

mor - row: In mead - ows green, mid blos - soms
 mor - gen: auf grü - ner Au' am Blu - men -

dim. *più p*

(mf)

gay, With song and dance and mer - ry play Our hearts will
 hag, bei Spiel und Tanz im Lust - ge - lag, an fro - her

p

glad - ness bor - row, For - get - ting care and
 Brust ge - bor - gen, ver - ges - sen sei - ner

poco cresc.

sor - row, Each one re - joi - cing as he may. From
 Sor - gen ein Je - der freut sich, wie er mag. a) Die

(f)

poco f

f

(dim.)

out our church - ly school of song Our way we shall be wend - ing, To gain the
 Sing - schul' ernst im Kir - chen - chor die Mei - ster selbst ver - tau - schen, mit Kling und

dim.

p

dolce

gates mid shout - ing long, And toward the o - pen mead - ows
 Klang hin - aus zum Thor, auf off' - ne Wie - se ziehn sie

dolce

poco cresc.

throng, Where ga - la sounds are blend - ing The
 vor, bei hel - len Fes - tes Rau - schen das

a) Pagner is ever conscious of the importance of his offer; and however fervid the expression a certain dignity and seriousness should prevail.

towns - folk shall, con - tend - ing, As lay - men judge a Mas - ter -
 Volk sie las - sen lau - schen dem Frei - ge - sang mit Lai - en

(f)

song.
 Ohr.

The worth-iest sing-er to re - ward Each
 Zu ei - nem Werb-und Wett-ge - sang ge -

(p)

dim. *p* *cresc.*

year a prize is — prof-fer'd, And long and loud do
 stellt sind Sie - ges - frei - se, und bei - de preist man

(mp)

f *dim.* *p* *cresc.*

all ap - plaud Both song and guer - don of - fer'd.
 weit und lang; die Ga - be wie die Wei - se.

(f)

cresc. *f*



b) In this and the two following measures the full score contains a most charming effect; the trumpet, seeming to anticipate the joyous festival, sounds the following phrase *pianissimo*: Unfortunately it is impossible to bring out these notes on the piano in addition to the printed accompaniment; but there is at least an indication of them in the left hand part. M1-1454-9

(mp)

I am, thank God, a wealth - y man, And,
Nun schuf mich Gott zum rei - chen Mann, und

dim.

since each giv - eth what he can, I se - ri - ous - ly re - flect - ed What prize could be se -
giebt ein Je - der wie er kann, so muss - te ich wohl sin - nen, was ich gäb zu ge -

p poco a poco cresc.

lect - ed From all the wealth I own'd; Now hear ye what I
win - nen, dass ich nicht käm' zu Schand; so hört denn, was ich

molto espress.

f *p* *molto cresc.*

found.
fand.

p *più f* *R.H.*

L'istesso tempo

(p) (—)

a)

When I have roam'd thro' Ger - man land It oft has vex'd me
 In deut-schen Lan - den viel ge - reist, hat oft es mich ver -

(—) (—) (—)

keen-ly That by the folk on ev'-ry hand The burgh-ers held so mean-ly
 dros-sen, dass man den Bür-ger we-nig preist, ihn karg nennt und ver - schlos-sen.

(mp)

(un poco animato)

In pal - ace or in cot - tage low, This bit - ter blame do all be -
 An Hö - fen, wie an nied' - rer Statt, des bitt' - ren Ta - dels ward' ich

(quasi rit.)

stow, That naught but treas - ure and gold The grasp-ing burgh - ers
 satt, dass nur auf Scha - cher und Geld sein Merk der Bür - ger

a) Here the singer would do well to bear in mind Wagner's injunction, often repeated at rehearsals: "Be mindful of the short notes, the longer ones will take care of themselves."

Tranquillo

(p) (mf)

hold! That we in all the king-dom's bounds A -
 stellt! Dass wir im wei - ten deut - schen Reich die

dolce
dim. *p*

(mp)

lone Art have pro - mot - ed, This truth they in no wise have
 Kunst ein - zig noch pfle - gen, d'ran dünkt ih - nen we - nig ge -

p

not - ed. Yet how this to our hon - or re - dounds, And how with lov - ing
 le - gen. Doch wie uns das zur Eh - re ge - reich, und dass mit ho - hem

poco cresc.

f (mf)

care We fos - ter all beau - ty - rare, How
 Muth wir schä - tzen, was schön und - gut, was

f *a trem.*



(*f*)

great — is Art, how pure its aim, I now to the world this
 werth — die Kunst, und was sie gilt, das ward ich der Welt zu

p *cresc.* *tr*

(*ff*)

fact shall pro-claim: So hear ye the gift I chose, And as prize I here pro-
 zei - gen ge - willt, d'rum hört, Mei - ster, die Gab, die als Preis be - stimmt ich

f *f* *f*

(*mf*)

pose! The sing - er, who by
 hab! Dem Sing - ger, der im

f *dim.* *a)* *p* *dolce*

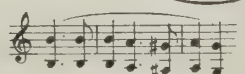
3 4 5

(*mf*)

art in song The prize shall win - be - fore the throng On John the Baptist's
 Kunst - ge - sang vor al - lem Volk den Preis er - rang, am Sankt Jo - han - nis

cresc. *poco f* *f* *dim.* *p* *cresc.*

a) The melody here is



The > mark refers to the *b* alone, not to the *c*.

(*f*)

day, Be he who-e'er he may, Him give I, of art a lov-er, Of
 tag, sei er wer er auch mag, dem geb' ich, ein Kunst-ge-wog'ner, von

Nu-rem-berg Veit Pog-ner, With treas-ure and gold and land be-side,
 Nu-ren-berg Veit Pog-ner, mit all mei-niem Gut, wie's geh' und steh'.

p cresc. *poco rall.*

(*ff*)

E - va, my on - ly child, for bride!
 E - va, mein ein - zig Kind, zur Eh!

a tempo *f* *p cresc.* *f* *a)* *più f*

ff

a)

SACHS' FIRST MONOLOGUE

(SACHSEN'S ERSTER MONOLOG)

„Wie duftet doch der Flieder“

DIE MEISTERSINGER VON NÜRNBERG

Translated by Arthur Westbrook

Edited by Carl Armbruster

THE MASTERSINGERS OF NUREMBERG

Act II, Scene III

RICHARD WAGNER

Moderato molto

(Sehr mässig)

PIANO

First system of piano accompaniment. Treble and bass staves. Dynamics: *p*, *più p*. Fingerings: 2 1 2 3 2, 2 1 2 3 2.

Second system of piano accompaniment. Dynamics: *pp sostenuto (gedehnt)*, *pp*. Fingerings: 1 2 3 4 3.

Third system of piano accompaniment. Dynamics: *dolcissimo (sehr zart)*. Lyrics: The scent of el - ders flow'r - ing, So / Wie duf - tet doch der Flie - der so.

a) The "Cobbler-Motive" must always be played in a thoroughly rhythmical and characteristic manner, whether it be soft, as here, or very loud, as in the succeeding *Vivace*.

b) The "Spring's Command" Motive, which haunts the Master's mind, always very impressively, however *pp*.

c) The "Delight in Song" Motive (horns) as softly and legato as possible.

(*pp*)

mild, yet full and strong, My fan - cy is o'er - pow'r - ing;
 mild, so stark und voll! Mir löst es weich die Glie - der,

pp dolce

teneramente (sehr zart)

Words un - to my lips would throng!
 will, dass ich was sa - gen soll.

più sostenuto (etwas gedehnter)

p dolce *molto rall.*

dolcissimo (sehr leise)

What use are words that I can glean? I'm but a poor, plain-mind-ed
 Was gilt's, was ich dir sa - gen kann? Bin gar ein arm ein - jäl - tig'

Tempo I

più p *pp* *un poco riten.*

(mp) più animato (lebhafter) *sempre accel. (immer bewegter)*

man! When work is not to my lik-ing, One friend lures me a -
 Mann! Soll mir die Ar - beit nicht schme-cken, gäb'st Freund lie - ber mich

più animato *sempre accel.*

f *p* *cresc.*

(*mf*)

way; 'Twere best on my last _____ to keep strik-ing, And leave all this rhym-ing for
frei, thät bes-ser, das Le - - - der zu stre-cken, und liess' al - le Po - ë - te -

f

(f) Vivace (*Lebhaft*)

aye!
rei!

f trillo

a) *f*

f

f

p *più f*

ff

dim.

p

p *più p*

a) These short runs represent the waxing of the cobbler's thread and should be loud and brilliant.

(pp)

And yet, 'twill not be gone:
Und doch, 'swill halt nicht gehn:

Moderato molto (*Sehr mässig*)

pp dolce

pp

(cresc.)

I feel, but can't un-der-stand; Can-not for-
ich fühl's und kann's nicht ver-steh'n; kann's nicht be-

(dolcissimo)

pp

(cresc.) *(mp)* *(mf)* *rall.*

get it, and yet can-not grasp it. I meas-ure it not e'en when I clasp it!
hal-ten, doch auch nicht ver-ges-sen: und fass ich es ganz kann ich's nicht mes-sen!
sempre un poco più sostenuto (immer breiter)

poco a poco cresc.

Molto largamente (*Sehr breit*)

Yet how had I suc-ceed-ed? But form-less fan-cies I
Doch wie wollt' ich auch fas-sen, was un-er-mess-lich mir

f *ff*

molto cresc. *dim.*

found. No pre-cepts there had been heeded, Yet therein no fault did
 schien. Kein Re-gel woll-te da pas-sen, und war doch kein Feh-ler

p dolce *pp dolce*

Un poco animando
 (Ein wenig belebend)

sound. It seem'd so old, yet new was the
 drin. Es klang so alt, und war doch so

pp dolce *p espressivo*

lay, Like song of birds in love - ly May!
 neu, wie Vo-gel-sang im sü-ssen Mai!

poco cresc. *p* *più p dolce*

He who heard, And, fan-cy-stirr'd, Sought to re-peat the
 Wer ihn hört, und wahn-be-thört sän-ge dem Vo-gel

p *poco cresc.*

a) Note the "Love Motive" in the left hand.

strain, But shame and scorn would gain.—
nach, dem brächt' es Spott und Schmach.

p dolce *cresc.* *molto cresc.* *poco accelerando*

Molto sostenuto
(Sehr breit)

Spring gave the word, His spir - it heard, And song a-rose in his
Len - zes Ge - bot, die sü - sse Noth, die leg-ten's ihm in die

f *p* *dim.* *(quasi arpa)* *(mf)*

Moderato (Müssig bewegt)

breast: He sang it as he —
Brust: nun sang er, wie er —

p *p dolce*

must; His pow'r's to need re - spond-ed;
musst, und wie er musst, so konnt' er's,

p

This mar - vel well I pon - dered.
das merkt' ich ganz be - son - ders.

Un poco animando
(Etwas belebend)

p *cresc.* *rall.* *più p*

Moderato (Mässig) *(dolcissimo)* *(sehr zart)* *(pp)*

a) The bird who sang to - day, His love - ly
Dem Vo - gel, der heut' sang, dem war der

p *pp* *dolce*

song my mem - 'ry tax - es; Mas - ters may feel dis - may, But well con -
Schna - bel hold ge - wach - sen; macht' er den Mei - stern bang, gar wohl ge -

(mp) *(f)*

p *f*

tent' with him Hans Sachs is.
fiel er doch Hans Sach - sen.

f

a) This exquisite, fervent and thoroughly German tune, which seems to have emanated from the very heart of the German people, should be sung and played as simply and tenderly as possible.

SACHS' COBBLER SONG

(SACHSEN'S SCHUSTERLIED)

„Als Eva aus dem Paradies“

DIE MEISTERSINGER VON NÜRNBERG

Translated by H. & F. Corder

Edited by Carl Armbruster

THE MASTERSINGERS OF NUREMBERG

Act II, Scene V

RICHARD WAGNER

Con moto e con forza
(Kräftig bewegt) *ff* (sehr stark)

BARITONE

PIANO

f

Je - - rum! Je - - rum!
Je - - rum! Je - - rum!

Hal-la - hal-lo-hey! O - ho! Tra-la - ley!
Hal - la - hal - lo - he! O - ho! Tra - la - lei!

sempre f

molto riten. *(mf) a tempo*

Tra - la - ley! O - hey! When
Tra - la - lei! O - he! Als
a tempo

più f *molto riten. ff dim.*

a) It would be impossible better to catch in word und tone the spirit of the broadly naïve poetry of Hans Sachs than Wagner has done in this number. The singer can scarcely fail to find the right expression, in which sly humor must be united with overflowing good nature and kindheartedness.

Eve from out of Pa - ra - dise Was by th' Almigh-ty driv - en, Her
 E - va aus dem Pa - ra - dies von Gott dem Herrn ver - sto - ssen, gar

p *poco cresc.*

na - ked feet, so small and nice, By stones were sore - ly riv - - -
 schuf ihr Schmerz der har - te Kies an ih - rem Fuss, dem blo - - -

p *cresc.*

- - - en. The Lord's dis-may was
 - ssen. Das jam - mer - te den

tr *a) f* *b) dim.*

great; He liked her dain - ty feet. An an - gel he did straight - way choose: "Go
 Herrn, ihr Füß - chen hatt' er gern: und sei - nem En - gel rief er zu: „da

p *p* *dolce* *p*



b) as at a)

make that pret - ty sin - ner shoes; And as poor A - dam limps a - round, And
 mach' der ar - men Sünd - rin Schuh; und da der A - dam wie ich seh', an

breaks his toes on sto - ny ground, That well and wide his legs may stride,
 Stei - nen dort sich stösst die Zeh', dass recht fort - an er wan - deln kann,

Meas - ure him for boots — be - side?" Je - - rum!
 so miss dem auch Stie - feln an!" Je - - rum!

Je - rum! Hal - la - hal - lo - hey! O - hey!
 Je - rum! Hal - la - hal - lo - he! O - ho!

(mp)
p
cresc.
(lungo)
cresc.
f
p cresc.
(ff) Tempo I

a) In the drama there are longer intervals between the different stanzas of the song, filled with Sachs' dialogue with Beckmesser, besides an occasional phrase for Eva and Walter. But Sachs' mood remains the same throughout.

(f) Tra-la-ley!
Tra-la-lei!

(ff) Tra-la-ley!
Tra-la-lei!

rit. O-hey! O
O-he! O

a tempo

f *piu f* *ff* *dim. rit.* *p*

Eve! O Eve! you wick-ed wench! Your con-science ought to troub-le, That
E-val E-val Schlim-mes Weib, das hast du am Ge-wis-sen, dass

espressivo molto

ff *dim.* *p* *p*

at a mean shoe-ma-ker's bench An an-gel now must cob-
ob der Füß' am Men-schen-leib jetzt En-gel schu-tern müs-

cresc. *f* *p* *cresc.*

a) *tr* - ble!
- sen! *tr*

b) *f* c) *tr* d) *tr*

a) *tr* b) c) d) as at a)

(mf) (p)

Stay'd you a-mong the blest Your feet in peace might rest. But,
 Bliest du im Pa-ra-dies, da gab es kei-nen Kies: um

dim. *p* *p cresc.*

(cresc.)

since young wo-men mis-be-have, With awl and lap-stone I must slave; And,
 dei-ner jun-gen Mis-se-that hand-thier' ich jetzt mit Ahl' und Draht, und

p *p* *p*

since friend A-dam vir-tue lacks, I sole and heel and
 ob Herrn A-dams ü-bler Schwäch' ver-sohl' ich Schuh' und

p *cresc.*

sf (mp)

ply my wax! Oh, were not I an an-gel high,
 strei-che Pech! Wär ich nicht fein ein En-gel rein,

f *p* *cresc.*

f *(ff)*

"Dev-il make your shoes," I'd cry! Je - rum!
 Teu-fel möch - te Schu ster sein! Je - rum!

f *ff*

Je - rum! Hal-la - hal-lo-hey! O - ho!
 Je - rum! Hal-la - hal-lo-hel! O - ho!

ff

(f) *(ff)* *riten. f a tempo*

Tra-la - ley! Tra-la - ley! O - hey! O
 Tra-la - lei! Tra-la - lei! O - he! O

più f *ff* *dim.* *p* *ff*

riten. a tempo

Eve! hear how my poor heart aches Be - neath such dole - ful
 E - va, hör' mein' Kla - ge - ruf, mein' Noth und schwer Ver -

bur - - den! The works of Art a cob - bler makes All
 drü - - ssen! Die Kunst - werk', die ein Schu - ster schuf, sie

un - der foot are trod - - -
 tritt die Welt mit Fü - - -

a) In the third stanza the "Resignation Motive" first appears in the orchestra (not given in the pianoforte accompaniment, but added here on separate staff) foreshadowing Sachs' supreme resignation when he realizes that Walter (and not himself) should wed Eva. The significance of the theme does not become apparent until the 3^d Act. It would be attaching too much significance to it at this point, if it were prominently given out; for Sachs' humor remains the same superficially whatever, his inner thought may be.

(cresc.)

Tempo I.

(mf)

world be - neath my feet will lie, And rest will woo Hans
 liegt zu Fü - ssen mir die Welt, und bin in Ruh' Hans

cresc. *f* *p* *p*

Sachs, a shoe - Ma - ker and a po - et too!
 Sachs, ein Schuh - ma - cher und Po - et da - zu!

lungo *(enthusiastically)* *(ff)* *f* *molto cresc.* *f* *a* *f*

f *ff*

b *tr*

a) as at a) on previous page.

b) the trill as rapidly as possible.

SACHS' SECOND MONOLOGUE

(SACHSEN'S ZWEITER MONOLOG)

„Wahn! Wahn! Ueberall Wahn!“

DIE MEISTERSINGER VON NÜRNBERG

Translated by Arthur Westbrook

Edited by Carl Armbruster

THE MASTERSINGERS OF NUREMBERG

Act III, Scene I

RICHARD WAGNER

Moderato (Mässig)

BARITONE

PIANO

mp

b) Mad! Mad! All the world's
Wahn! Wahn! Ue - ber - all

pp *pp* *p dolce*

Ben misurato

mad! Where can I quest-ing look, In re - cord or in book, To find the sub - tle
Wahn! Wo - hin ich for - schend blick' in Stadt und Welt - chro - nik, den Grund mir auf - zu

pp dolce *p tenuto*

rea-son Why folks with fu-tile rage, At ev - 'ry time and sea - son In blood-y bouts en -
fin - den, wa - rum gar bis auf's Blut die Leut' sich quä - len und schin - den in un - nütz tol - ler

a) The "Philosophy (or Resignation) Motive" (see *Sachs' Cobbler Song*) is the most important one in the first half of this Monologue.

b) To give suggestions for all the *nuances* of expression with which this monologue should be sung, would far exceed the limits of these notes. If the singer considers carefully each word his own intelligence will be the best guide.

gage? They noth-ing gain For all their pain: Pur-sued, pur-su-
 Wuth? Hat kei-ner Lohn noch Dank da-von: in Flucht ge-schla-

- ing, Them-selves un-do-ing, Heed not their cries of pain and fear,
 - gen wähnt er zu ja-gen: hört nicht sein ei-gen Schmerz-ge-kreisch,

While their own flesh they fren-zied tear, But rev-el in de-
 wenn er sich wühlt in's eig'-ne Fleisch, wähnt Lust sich zu er-

stroy-ing. What tongue the cause can phrase! 'Tis just the same old
 zei-gen! Wer giebt den Na-men an? 'sist halt der al-te

p espressivo
p
poco cresc.
più cresc.
f
dim.
pp
simply
con forza

a) The continuation of the "Philosophy Motive." Both motives must always be played impressively, though *pp*, in accordance with their serious and care-laden character.

craze; It rules men's ac - tions ev - er In spite of all en - deav - or!
 Wahn, ohn' den nichts mag ge - sche - hen, 's mag ge - hen o - der ste - hen!

marcato

f

p dolce

(*mf*)

Pause it may make, But sleep re - news its pris - tine
 Steht's wo im Lauf, er schläft nur neu - e Kraft sich

p

piu p

cresc.

a)

(*f*)

force: Soon it will wake, Then lo! who can con - trol its course?
 an: gleich wacht er auf, dann schaut, wer ihn be - mei - stern kann!

f espress

b)

(*mp*)

Tranquillo come primo
 (*Ruhig wie zuvor*)

a tempo

p stacc.

marcato

p poco rall.

pp

Se -
 Wie

a) The editor recommends this and the next two measures to accompanists for special study.

b) Note the diminished "Philosophy Motive" in the left hand.

berg!
berg!

più cresc.

c) drum

ff ben tenuto

c)

ML-1457- 10

(*mp*) But late one sum - mer eve, To hin - der in some
Doch ei - nes A - bends spät, ein Un - glück zu ver-

Un poco meno largo
(Etwas weniger breit)

f *dim.* *più p* *pp*

fash - ion The youth-ful fol - lies of pas - sion, A man his schem-ing
hü - ten bei ju - gend - hei - ssen Ge - mü - then, ein Mann weiss sich nicht

p stacc. *stento marcato*

poco cresc.

a)

- scen - do) *sempre più animato* (Immer lebhafter) *mf*
gave; This shoe-mak-er, all un - know-ing, Sets the old mad-ness go-ing: How
Rath; ein Schu-ster in sei-nem La - den zieht an des Wah-nes Fa - den: wie

R.H. *p*

soon from high-ways and al - leys A rag - ing rab - ble sal - lies!
bald auf Gas - sen und Stra - ssen fängt der da an zu ra - - sen!

poco cresc.

a) Note the augmentation of the "Philosophy motive" now appearing in whole and half notes in the bass.

cresc.

Man, wo-man, e'en youth and child Blind - ly fall to as
Mann, Weib, Ge - sell und Kind fällt sich da an wie

(f) a. *(mp)* *Più mosso (Noch mehr belebend)*

though gone wild; And mid this ma - niac
toll und blind; und will's der Wahn ge -

(cresc.) *(f)* *(ff)*

clam - or: A rain of blows must ham-mer; Till brawl-ing, kicks and pother The
seg - nen, nun muss es Prü - gel reg - nen, mit Hie - ben, Stoss! und Dre-schen den

(cresc.) *f* *a)* *staccatissimo a più f*

fires of wrath do smoth-er. God knows how this be - fell!
Wu - thes-brand zu lö - schen. Gott weiss, wie das ge - schah?

mf *ff*

a) The "Cudgeling Motive of the Street fight" at the end of Act II.

Moderato molto (*Sehr mässig*)

a) *pp dolcissimo*

(*p*)

Per - chance 'twas fair - y
Ein Ko - bold half y wohl

(*pp*)

spell: A glow - worm could not find his
da: ein Glüh - wurm fand sein Weib - chen

d) *pp staccato scherzando*

b) *mate; And*
nicht; der

c)

a) Here we first have "Eva's Love Motive" in the treble. What follows is, perhaps, the most beautiful part of the whole work, a masterpiece of instrumentation of peculiar and overpowering beauty. The Master here paints the charm of the sultry Midsummer eve in all the tender colors of romance. Sweet waves of perfume from the elder blossoms pervade the stillness, and glowworms wend their brilliant way through the darkness.

b) and c) The motive of "Beckmesser's (comic) Serenade" in the bass notes. They should be somewhat marked, though ever so little.

d) The return of the "Cudgelling Motive," but as tender as possible. This and the next 15 measures should be played like the airiest of fairies' dance. This episode also forms an excellent subject for special practice.

stirr'd the storm of wrath and hate.
 hat den Scha - den an - ge - richtt.

The
 Der

el - der's charm: Mid - sum - mer -
 Flie - der war's Jo - han - nis -

pp *dolce (zart)*

pp sempre staccato scherzando

eve!
 nacht!

But now has
 Nun a - ber

poco rall.

poco rall.

più p

a) In these measures lies the climax of the whole as far as the singer is concerned. The climax in the accompaniment is reached at b) following page, which measure, together with the next two must be played with special solemnity and brilliancy.

*Molto largamente**(Sehr breit)**(molto cresc.)**f**Meno*
(mp) (Etwas)

dawned Mid-sum-mer day! kam Jo-han-nis-tag! Let's Jetzt

molto cresc. *f* *dim.* *p*

a) b)

largo ma comodo
weniger breit-gemächlich

see then what Hans Sachs can weave To turn the mad-ness his own way, And
schau'n wir, wie Hans Sachs es macht, dass er den Wahn fein len-ken kann ein

espress.

work toward no-ble ends: For if it still im-
ed ler Werk zu thun: dann lässt er uns nicht

p dolce *p marcato* *(mp)*

pends— E'en here in Nu-rem-berg, Its pow'r we
ruh'n, selbst hier in Nü-ren-berg, so sei's um

p *dolce* *L.H.*

a) The "Motive of the Festival of St. John" (see Pagner's address to the Masters)

b) See preceding page

c) "Walter's Singer Motive," accompanied by a reminiscence of the first "Festival Motive" (see above) and joined (one measure later) by the "St. John's Festival Motive"

a) *(cres - cen*

will di - vert To aims not by the mob pro -
sol - che Werk, die sel - ten vor ge - mei - nen

poco cresc.

- do) *mf* *p cresc.*

ject - ed, And ne'er with-out some trick
Din - gen, und nie ohn' ein' - gen Wahn

mf dim. *p*

poco cresc. *f* *più f*

ef - fect
ge - lin

ed. gen. *molto riten.* *ff dim.* *p*

a)

SACHS' FINAL ADMONITION

(SACHSEN'S SCHLUSSLIED)

„Verachtet mir die Meister nicht“

DIE MEISTERSINGER VON NÜRNBERG

Translated by H. & F. Corder

Edited by Carl Armbruster

THE MASTERSINGERS OF NUREMBERG

Act III, Scene V

RICHARD WAGNER

Con moto moderato
(Mässig bewegt)

BARITONE

PIANO

a) *(mf)* *(f)* *(mf)*

De - spise not thou the Mas - ter's guild, And
Ver - ach - tet mir die Mei - ster nicht, und

eke res-pect their Art!
ehrt mir ih - re Kunst!

Prais - es for you their minds have
Was ih - nen hoch zum Lo - be

più p *p dolce legg.*

sempre un poco staccato

(cresc.) *b)* *(dim.)*

fill'd, Which now they would im - part. Not thro' your an - ces - tors — and
spricht, *fiel* *reich - lich* *euch zur Gunst.* *Nicht eu - ren Ah - nen, noch — so*

a) Sachs here makes smooth the final complication in the drama, occasioned by Walter's refusal to be received into the Master's guild. Sachs admonishes him to respect, if he cannot love, the Masters' art. The expression throughout must be warm and urgent. After the first few measures we hear the combination of the Love-Melody with the "Mastersinger-Motive."

b)



(mp) (—)

birth, Not by your weap-ons, arms and worth, But by a
 werth, nicht eu - rem Wap - pen, Speer, noch Schwert: dass ihr ein

po - et's brain, Which Mas - ter's rank did gain,
 Dich - ter seid, ein Mei - ster euch ge - freit,

cresc.

(f) (mf)

You have at - tain'd to high - est bliss. Then
 dem dankt ihr heut' eu'r höch - stes Glück. Drum

f *dim.*

(—)

— think with grat - i - tude on this: — How can you e'er the
 — denkt mit Dank — ihr dran zu - rück, — wie kann die Kunst wohl

espressivo

art des - pise, Which can be - stow so fair a —
 un - werth sein, die sol che Prei - se schliesset —

(mf)

mf *p* *cresc.*

prize? That by the Mas - ters Art was kept And
 ein? Dass uns' - re Mei - ster sie ge - pflegt grad'

(mp)

f *p*

cher-ish'd as their own, With lov - ing care that ne'er has slept, This Art her -
 recht nach ih - rer Art, nach ih - rem Sin - ne treu ge - hegt, das hat sie

(cresc.)

staccato *poco cresc.*

self has shown: If not so hon - or'd as of yore, When courts and
 echt be - wahr: blieb sie nicht ad - lig wie zur Zeit, wo Höf' und

(mf)

poco f

prin - ces prized her more, Those troub - lous years — all through She has been
 Für - sten sie ge - weiht, im Drang der schlim - men Jahr' blieb sie doch

Ger - man and true; And if she has not won re - nown Be - yond our bus - tling, bus - y
 deutsch — und wahr, und wär sie an - ders nicht ge - glückt, als wie wo Al - les drängt und

town, You see she has our full res - pect: What more from us can you ex -
 drückt, ihr seht, wie hoch sie blieb in Ehr': was wollt ihr von den Mei - stern

pect! Be - ware! — Bad times are nigh at
 mehr? Habt Acht! — Uns dräu - en üb - le

a) (f) (mp)

p molto cresc. f dim. p

a) Very impressively. Sachs here prophesies what afterwards actually happened in Germany: the importation of "foreign thoughts and foreign ways" into German art.

(mf) *(f)*

hand:
Streich:

And when fall Ger-man folk and land In
zer-fällt erst deut-sches Volk und Reich, in

p *f* *dim.* *p* *f*

(mf)

spu-rious for-eign pomp ere long, No prince will know his peo-ple's tongue, And
fal-scher wäl-scher Ma-je-stät kein Fürst bald mehr sein Volk ver-steht, und

p

for-eign thoughts and for-eign ways Up-on our Ger-man soil they'll raise;
wäl-schen Dunst mit wäl-schem Tand sie pflan-zen uns in deut-sches Land;

p

(mf) *un poco riten.*

Our na-tive art will fade from hence If 'tis not held in rev-er-
was deutsch und echt, wüsst Kei-ner mehr, lebt's nicht in deut-scher Mei-ster

p *cresc.* *p* *p*

ence, *Ehr'* So heed my words! Hon - or your
Drum sag' ich euch: ehrt eu re

Tempo I

a) *stacc. poco a poco cresc.*

Ger - man Mas - ters, If you would stay dis -
deut - schen Mei - ster! Dann bannt ihr gu - te

b) *f*

as - ters, For while they dwell in
Gei - ster; und gebt ihr ih - rem

staccato

ev - 'ry heart, Though should de -
Wir - ken Gunst, zer - ging' in

(mf)

p

3

a) The "Festival Motive"

b) The Combination of the "Love Melody," the "Mastersinger-Motive" and the "Fanfare of the Mastersingers"

part The pride of ho - ly Rome
Dunst das heil' ge röm' - sche Reich,

f

cresc.

Still thrives at home Our sa-cred Ger - man Art!
uns blie - be gleich die heil'- ge deut - sche Kunst!

(mp) *(ff)*

f dim. *p* *cresc.* *ff*

sempre ff

WOTAN'S GREETING TO WALHALLA

(WOTAN'S GRUSS AN WALHALL)

„Abendlich strahlt der Sonne Auge“

DAS RHEINGOLD
Translated by Arthur Westbrook
Edited by Carl Armbruster

THE RHINEGOLD
Scene IV
RICHARD WAGNER

BARITONE

PIANO

Tranquillo (Mässig bewegt)

a)

p *dolceissimo*

f

trem.

p *ten.* *ten.*

cresc.

a) This theme — the “Walhalla Motive” — is the principal one in the entire “Ring of the Nibelung”. It should be played slowly and broadly in accord with its solemn stately character — a broad *Adagio*, yet without retarding the phrases. The different groups of two measures each must be well defined with measured and careful accentuation.

7 3 3 *mf* *dim.* 3

a) Ra - dant at eve the sun is
A - bend-lich strahlt der Son - ne

p *p* *dolce* *più p.*

shin - ing; Its warm gold-en light
Au - ge; in präch - ti-ger Gluth

pp *pp*

Bathes both crag and tow'r.
prangt glän - zend die Burg.

pp

a) Wotan was chief among the northern gods; there should consequently be an appropriately majestic and dignified style of delivery.

In the glow of morn - ing brave - ly it
 In des Mor - gens Schei - ne mu - thig er -

dim.

dolce più p

gleam'd, And wait - ed lord - less there, Proud - - ly
 schim-mernd lag sie her - ren-los, hehr - - ver -

dolcissimo

lur - ing my steps. From
 lo - ckend vor mir. Von

pp

p

a)

morn - ing till eve - ning, Be - set with
 Mor - gen bis A - bend, in Müh und

a) The trouble and anxiety which Wotan has passed through in the preceding scenes should here be expressively indicated.

cares, I pa - - - tient
Angst, nicht won - - - nig

più p

wrought to pos - sess it.
ward sie ge - won - - - nen!

dim.

The night is nigh:-
Es naht die Nacht:-

pp cresc. f trem. ppp

From threat'ning ills shel-ter it of - fers now.
vor ih - rem Neid bie - te sie Ber - gung nun.

pp cresc. molto ff

a)

a) Wotan picks up the sword left behind by the giant Fafner, and points to the castle.

Molto energico
(Sehr energisch)

a)

So greet I the burg,
So grüss' ich die Burg,

Safe from a - larm and dread!
si - cher vor Bang und Graun!

b)

Fol - low me, wife! In Wal -
Fol - ge mir, Frau! In Wal -

- hall dwell — now with me.
- hall woh - ne mit mir.

più p *p non legato ma ben tenuto* *pp*

a) With the expression of a definite resolution: Wotan has conceived a great idea. The theme in C major— the highly significant "Sword Motive" must have the effect of a ray of sunlight dispelling preceding gloom.

b) With calm solemnity.

WOTAN'S SENTENCE UPON BRÜNNHILDE

(WOTAN'S ENTSCHEIDUNG)

„Nicht send' ich dich mehr aus Walhall“

DIE WALKÜRE

Translated by Arthur Westbrook

Edited by Carl Armbruster

THE VALKYR

Act III, Scene II

RICHARD WAGNER

Vivace (Bewegt)

BARITONE

a)

No more shall I send thee from
Nicht send' ich dich mehr aus—

PIANO

f dim.

ben tenuto (sehr getragen)

Wal - - - hall: The war - riors no more
Wal - - - hall; nicht weis' ich dir mehr

pp

shalt thou de - fend, No more bringst thou he - roes to
Hel - den zur Wal; nicht führst du mehr Sie - ger in

sempre pp

a) Wagner's most significant direction to the singer concerning this passage was: "Without any grief." All tendency to sentimentalize must be avoided, the dominant emotion being unrelenting rage. Wotan reveals the sorrow he feels in a later scene of the drama; but his proud reserve here gives a peculiar character to this excerpt. The tempo remains agitated throughout and *Allegro vivace*.

fill my halls; At the high gods'
 mei - nen Saal: bei der Göt - ter

cresc. *f* *dim.*
trem.

fes - - tal - - ban - - quet The drink - horn no
 trau - - tem - - Mah - - le das Trink - horn nicht

pp *p*

more thou fill - est for me; No more shall I
 reich'st du trau - lich mir mehr; nicht kos' ich dir

p *pp*

kiss thy child - like mouth. From heav'n - - ly es -
 mehr den kin - - di - schen Mund; von gött - - lich - er

p *cresc.*

tate art thou de - grad - ed, Out - - cast
Schaar bist du ge - schie - den, aus - - ge -

ev - er from the home of the gods: For bro - ken
sto - ssen aus der E - wi - gen Stamm: ge - bro - chen

now is our bond; Thou from my coun -
ist un - ser Bund, aus mei - nen An -

- - te-nance hence - - forth art bann'd.
- - ge - sicht bist du ver - bannt.

WOTAN'S FAREWELL (WOTAN'S ABSCHIED)

„Leb' wohl, du kühnes, herrliches Kind“

DIE WALKÜRE

Translated by Arthur Westbrook

Edited by Carl Armbruster

THE VALKYR

Act III, Scene III

RICHARD WAGNER

Agitato (Bewegt)

PIANO

BARITONE

(f)

b) Fare - well,
Leb' wohl,

my
du

a) The task of the pianist is by no means a light one; yet in justice to the original score no further simplification is possible.

b) Wotan sings with greatest emotion. In the drama this is the point where the stern anger of the avenging god yields for the first time to tenderer sentiments. Now we see only the loving father, who takes a touching farewell from his best-loved child.

no - ble, val - or-ous child!
 kü - nes, herr - li-ches Kind!

più f

(f) Thou of my heart *(ff)* the pride and de-
 Du mei - nes Her - zens hei - lig - ster

ff *f*

light! Fare - - well!
 Stolz! Leb' wohl!

(mf) *f* *cresc.*

(f) Fare - well! *(ff)* Fare -
 leb' wohl! leb' -

mf *cresc.* *f* *dim.*

well!
 wohl!

molto appassionato
(mp) Must I for - sake - thee, and
 Muss ich dich mei - den, und

morendo *pp* *ten.* *ten.*

may my love - no more greet thee - in
 darf nicht min - nig mein Gruss dich - mehr

(cresc.) *ten.* *ten.* *cresc.*

wel - come; May'st thou no more ride
 grüß - sen, sollst du nun nicht mehr

f *dim.* *pp* *ten.* *ten.*

near me in bat - tle, nor bear my cup at
 ne - ben mir rei - ten, noch Meth beim Mahl mir

cresc.

han - - - - - quiet; Must I re - sign - - - - - thee,
 rei - - - - - chen, muss ich ver - lie - - - - - ren

f *dim.* *(mp)*

O my be - lov'd - - - - - one, Thou laugh - - - - - ing de -
 dich, die ich lie - - - - - be, du la - - - - - chen - de

(mf) *cresc.* *(cresc.)*

light of my vis - ion; A
Lust mei - nes Au - ges: ein

(mf)

fire for thy bri - dal couch shall be light - ed as
bräut - li - ches Feu - er soll dir nun bren - nen, - wie

fp *(cresc.)*

ne'er yet has burn'd for a bride!
nie ei - ner Braut es ge - brannt!

(f)

Flick - er - ing flames
Flam - men - de Gluth

(f)

f

en - cir - cle the fell; Let
um - glü - he den Fels; mit

più f

ter - ror con-sum - ing fright - en the cra - ven,
zeh - ren-den Schre - cken scheuch' es den Za - gen;

f

Let cow - ards fly from Brünn - hil - des' rock!
der Fei - ge flie - he Brünn - hil - des' Fels!

ff

più f

trem. 2.

ff

dim.

ff

(mf)

For one a - lone win - neth the
Denn Ei - ner nur frei - e die

Più lento

sempre p

cresc.

f

First system of the musical score. The vocal line (bass clef) has lyrics: "bride; Braut, one der free - - er than frei - - er als". The piano accompaniment consists of a right hand with a tremolo on the E5 and a left hand with a tremolo on the E2. Dynamics include *f* and *rit. (p)*.

Second system of the musical score. The vocal line (bass clef) has lyrics: "I, the god. ich der Gott." The piano accompaniment features a right hand with a tremolo on the E5 and a left hand with a tremolo on the E2. Dynamics include *p*, *molto cresc.*, and *ff*. A marking *(col più intimo sentimento)* is present above the vocal line.

Third system of the musical score. The piano accompaniment features a right hand with a tremolo on the E5 and a left hand with a tremolo on the E2. Dynamics include *p molto cresc.*, *ff*, and *p*. A marking *a)* is present above the right hand.

Fourth system of the musical score. The piano accompaniment features a right hand with a tremolo on the E5 and a left hand with a tremolo on the E2. Dynamics include *ff*, *p molto cresc.*, and *p*. A marking *b)* is present above the right hand.

a) Wagner exacted the greatest care in the performance of this E major piece, the "Song of Salvation." "It must be a chef-d'œuvre," were his words. The two first measures *ben tenuto*; the crescendo must then grow with gigantic force to an overpowering climax.

b) The composer wished the roll on the drum (tremolo in the bass) to be somewhat prominent.

a) *p* *molto cresc.* *accel.*
 b) *rall.* *ff* *a tempo*
 c) *ff* *dim.* *p* *dolce* *dim.* *più p* *poco rall.*

a) This continuation of the principal motive (periodically enlarged, and played by the woodwind in the orchestra) must be performed with glowing warmth, in the manner of an expressive Song Melody.

b) The *ff* with the greatest possible energy, victoriously and triumphantly.

c) Wagner's words were: "Here the knot of tempo is solved and loosened!" The tension has reached the culminating point, and from here the expression becomes calmer and calmer. This calmness also forms the keynote for the singer's performance of the touching farewell-song, now following. With all its passionate intensity, which breaks forth here and there, it must never lose the stamp of elegiac significance.

(pp)

Lento ^{a)}

b)

pp legato

(pp)

sempre pp

pp

R.H.

c) These lov - ing, lu - min-ous
Der Au - gen leuch - ten - des

eyes, which oft with smiles I have kissed, When
Paar, das oft ich lä - chelnd ge - kost, wenn

val - or my ca-ress re - ward - ed, or when with prais-es of
Kam - pfes-lust ein Kuss dir lohn - te, wenn kin - disch lall-end der

a) Lento, i.e. the eighth-notes now in nearly the same tempo as the quarter-notes hitherto.

b) The figured accompaniment (obligato) to be played with uniform tranquillity. Even in moments of passion the player must always be subordinate to the singer.

c) Words and notes must have equal rights; without interrupting the lyrical flow of sentiment for one moment, the significance of the words must be deeply impressed. The bridge connecting these two factors is formed by the rhythmical structure of the music, which here offers the most admirable variety of forms, and thus makes it possible to unite the greatest tenderness with the expression of heroic dignity.

he - roes brave thy child - ish lips were in - spired: These re -
 Hel - den Lob von hol - den Lip - pen dir floss: die - ser

splen - dent, lu - min-ous eyes, which oft have shone thro' the
 Au - gen strah - len - des Paar, das oft im Sturm mir ge -

storm, glänzt, When hope - less long - ing my heart had
 wenn Hoff - nungs-seh - nen das Herz mir

tor-tured, when earth - ly pleasures my sens - es tempt-ed from wild sad - ness to
 seng-te nach Wel - ten-won-ne mein Wunsch ver-lang-te, aus wild we - ben - dem

a) Strictly in time.
 b) The *poco ritenuto* must be very uniformly distributed over this and the next three measures.

(mp) *a)*

wan - der: Their part - ing glance gleams on me now, as my
 Bang - en: zum letz - ten Mal letz' es mich heut mit des

poco rall. *più p* *sempre pp*

(p) *(mp)* *pp*

fond lips give thee love's fare - well! On mor - tal more
 Le - be - woh - les letz - tem Kuss! Dem glück - lich - er'n

pp dolce

(mp) *(mf)*

bless - ed still may they shine, on me, ill - starr'd im -
 Man - ne glän - ze sein Stern: dem un - se - li - gen

cresc.

f *f* *dim. più p* *pp* *p* *espress.*

mor - tal, they must close now for ev - er!
 Ew' - gen muss es schei - dend sich schlies - sen!

a) The farewell-song.

a) (*mp*) (—) (*pp*)

For so turns the god now from thee; so kiss - es thy
Denn so kehrt der Gott sich dir ab, so küsst er die

god - hood a - way!
Gott - heit von dir!

pp *ppp dolciss.* *pp* *dolce*

piu p *pp* *dol. espress.* *b)* *legato molto* *pp*

a) Here Wotan is almost overcome with grief. The spear sinks from his hand for the first time.

b) The Melody of the farewell must be prominent. It extends through the next twelve measures, and the notes are indicated by tremas (—).

dolciss ed espress.

piu p *pp*

piu p

cresc.

dim. *piu pp*

pp *dim.* *piu pp*

The musical score consists of five systems of staves. The first system has a treble and bass staff with a grand staff bracket. The second system has a bass staff and a treble staff. The third system has a bass staff and a treble staff. The fourth system has a bass staff and a treble staff. The fifth system has a treble and bass staff with a grand staff bracket. The notation includes various musical symbols such as notes, rests, and dynamic markings.

WOTAN'S REPLY TO MIME

(WOTAN'S ANTWORT AN MIME)

133

SIEGFRIED

Translated by Arthur Westbrook

Edited by Carl Armbruster

„Auf wolkigen Höh'n“

SIEGFRIED

Act I, Scene II

RICHARD WAGNER

Molto moderato (*Sehr mässig*)

BARITONE

Moderato (*Mässig*)

PIANO

pp

pp

On cloud - cov - er'd heights
Auf wol - ki - gen Höh'n

dwelt the Im - mor - tals: Wal - hall is their
woh - nen die Göt - ter: Wal - hall heisst ihr

dolcissimo pp

p

home. Light - spir - its are they;
Saal. Licht - al - ben sind sie;

ten.

ten.

ten.

Light - Al - ber - ich, Wo - tan, rul - eth their
 Licht - Al - ber - ich, Wo - tan wal - tet ihr

poco cresc.

host. From the world - ash - tree's
 Schaar. Aus der Welt - E - sche

poco più animato (unmerk-)

p *più p* *p dolciss.*

hal - low - ed branch - es Hath he shaped him a
 weih - lich - stem A - ste schuf er sich ei - nen

lich etwas bewegter)

shaft: Fades the tree, yet un -
 Schaft: dorrt der Stamm, nie ver -

p cresc. *p cresc.*

fail - ing the spear; And with this spear-point
 dirbt doch der Speer; mit sei - ner Spi - tze

f *p* *p cresc.*
ben staccato

rules Wo - tan the world. Ho - li - est
 sperrt Wo - tan die Welt. Heil - 'ger Ver -

f *p*

treat - ies' truth - ful sym - bols Deep in the
 trä - ge Treu - e - Ru - nen schnitt in den

shaft — he carved. He holds the world's fate in his
 Schaft — er ein. Den Haft der Welt hält in der

hands Who the spear wields that Wo - tan's grasp now
 Hand, wer den Speer führt, den Wo - tans Faust um -

spans. Now kneel to him the Nib - lung - en
 spannt, ihm neig - te sich der Nib - lun - gen -

hordes; The gi - ants sub - dued bow to his
Heer; der Rie - sen Ge - zücht zähm - te sein

p

f *p* *p* *f* *p* *p* *ff*

word: Ev - er they all must o -
Rath: e - wig ge - hor - chen sie

p *cresc.* *ff* *p* *sf*

bey him, The spear's al - might - y
al - le des Spee - res star - kem

sf *sf* *sf* *sf* *sf* *sf*

Moderato (Mässig)

lord.
Herrn.

ff *ff*

ff

ff

HAGEN'S WATCH

(HAGEN'S WACHT)

„Hier sitz' ich zur Wacht“

GÖTTERDÄMMERUNG
Translated by Arthur Westbrook
Edited by Carl Armbruster

THE DUSK OF THE GODS
Act I, Scene II
RICHARD WAGNER

Molto moderato ed un poco ritardando
(Sehr gemässigt und etwas zögernd)

BASS

PIANO

f *sf* *dim.* *più p* *pp* *poco sf* *p*

I sit here on guard, watch-ing the
Hier sitz' ich zur Wacht, wah - re den

house, Ward - ing the hall from the foe.
Hof, weh - re die Hal - le dem Feind.

pp *p* *p*

Winds are waft - ing Gi - bich's son, To
Gi - bich's Soh - ne we - het der Wind, auf

p molto legato

woo - he fares now a - far.
Wer - ben führt er da - hin.

più p *poco f*

His craft is
Ihm führt das

dim. *più p*

steer'd by a he - ro brave; For Gun - ther dan - ger he
 Steu - er ein star - ker Held, Ge - fahr ihm will er be -

p *poco f* *p* *cresc.*

dares: _____
 steh'n: _____

f *p* *f* *p*

His own, the bride he
 Die eig' - ne Braut ihm

p dolce

brings down the Rhine;
 bringt er zum Rhein;

p *p* *piu p*

with her he brings me the ring!
 mir a - ber bringt er den Ring!

molto cresc. *sf* *ff* *dim.*

p espress. *più p*

Ye free - born
 Ihr frei - en

p *pp*

broth - ers, joy - ful com - pan - ions,
 Söh - ne, fro - he Ge - sel - len,

Sail ye now gai - ly a - way: Though he de -
 se - gelt nur lus - tig da - hin: dückt er euch

dolce *sf* *cresc.*

spise you, ye serve at will the Ni -
 nie - drig, ihr dient ihn doch, des Nib -

ff *dim.*

- be - lung's son.
 - lun - gen Sohn.

p *più p* *pp* *p*

più p *ppp*

AMFORTAS' LAMENT

(KLAGE VON AMFORTAS)

„Mein Vater! Hochgesegneter der Helden!“

PARSIFAL

Translated by Arthur Westbrook

Edited by Carl Armbruster

PARSIFAL

Act III, Scene II

RICHARD WAGNER

Lento maestoso (Mässig)

BARITONE

PIANO

My fa - ther!
Mein Va - ter!

High-est bless - ed thou 'mong he - roes!
Hoch - ge - seg - ne - ter der Hel - den!

Thou pur - est, whom e'en the an - gels have
 Du Rein - ster, dem einst die En - gel sich

p *poco f* *p* *poco f* *p*

hon - or'd: 'Twas I who but long'd to die, Yet
 neig - ten: der ein - zig ich ster - ben wollt; dir

più p *p* *cresc.*

— gave thee to death! Oh, thou who
 — gab ich den Tod! Oh! der du

f *dim.*

now in glo - ry di - vine The Re - deem - er
 jetzt in gött - lich-em Glanz den Er - lö - ser

pp *pp*

dost be - hold, Im - plore Him to
selbst er - schau'st, er - fle - he von

grant that His hal - low-ed blood (If a - gain once here His
ihm, dass sein hei - li - ges Blut wenn noch ein - mal heut' sein

poco f *dim.* *p*

bless - ing These broth - ers now shall
Se - gen die Brü - der soll er -

p

quick-en,) While in them life re - new - ing May
quick-en, wie ih - nen neu - es Le - ben mir

poco cresc. *mf* *sf*

grant me dark - ness and death!
 end - lich spen - de den Tod!

dim. *p*

Molto lento (Sehr langsam)

Death! Dy - ing! On - ly mer - cy!
 Tod! Ster - ben - ein - z'ge Gna - de!

più p *rall.* *p*

Re - lief from the poi - son, the wound, con - cede me, And still the
 Dieschreck - li - che Wun - de, das Gift, er - ster be, das es zer -

poco cresc.

heart so tor - tured and torn! My fa - ther!
 nagt, er - star - re das Herz! Mein Va - ter!

f *p*

I call thee: _____
Dich ruf' ich: _____

Pray to Him for my peace: _____
ru - fe du ihm es zu: _____

poco cresc.

Sav - iour, send to my son re - lease!
lö - ser, gieb mei-nem Soh - ne Ruk!

poco *dim.* *poco più animato (Etwas beschleunigend)* *più p* *pp* *marcato*

Molto lento (Langsam) *poco rall.* *pp* *ppp*

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